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ORGANIST. All rights Re-
served. THE OVERBROOK
PRESS, Printers. 20c a
copy. \$2.00 yearly
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Published at HIGHLAND, N. Y.
Address all correspondence
to THE AMERICAN OR-
GANIST, 467 City Hall
Station, New York,
N. Y.

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ALLAN BACON

Who presented in our January issue an unanswerable arraignment of the distinguished foreign artists who without exception accept the hospitality of America but who refuse to extend the common courtesy to American musicians. A biographical sketch of Mr. Bacon appears in the present issue

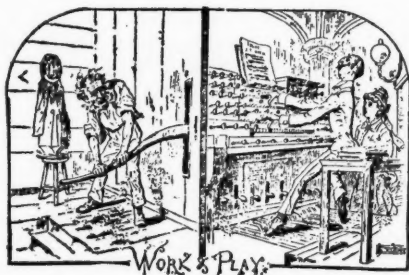
THE AMERICAN ORGANIST

VOLUME 6

APRIL 1923

NUMBER 4

Editorial Reflections



H.M.D.

PEOPLE sometimes prefer peace and sometimes war. H. M. D. goes on the war path: "Why do church committees so often (underlined) prefer men when choosing organists? Why do organists give lessons to women and very often praise a little more fully their men pupils? Not all organists, of course, but after all, Why? We need a few articles on 'Why?' or a snappy Editorial on 'Why?'"

Why snappy? That takes all the snap out of me before I begin. I pass it on to L. T. How about it, L. T.? What do you (I underline you) think about it? Does the Pacific Coast have an answer hidden out there somewhere behind the Golden Gatepost? or perhaps in Seattle, or possibly couched in the corner of Dr. Stewart's Pavilion? I give it up. Even if I knew I would perhaps not dare say it—at least not quite all of it. Then too, you're so far away, and H. M. D. lives near me. Just the same I like a free-for-all, and shall take a gentle jab at the topic.

"Believing good music goes hand in hand with home cooking, Christopher Columbus, proprietor of the Santa Maria, has installed

a \$5,000. Pollparrot. The instrument is so constructed that by pulling out stops it becomes a piano, a jazz orchestra, or a full band, at the pleasure of the operator" and never mind the audience. Of course it wasn't Christopher Columbus and the name of the theater is not Santa Maria, but the rest of the clipping is honest and faithful and comes from — Oh well, what does it matter where it comes from? I get dozens of the same caliber every week.

Let me see The subject is, Home Cooking, or Eversobum Organs, or Why do men leave

It's all the same. The answer is, Ignorance, or Thoughtlessness, or Imagination, or Conceit, or Deceit.

The proprietor thought by paying five thousand dollars—an immense sum to his way of thinking—he was getting the finest sort of music in the world—piano, jazz orchestra, brass band—heaven of heavens. And an organ salesman was good enough at his job to shovel in five thousand honest dollars. And all his organist has to do to get this remarkable variety is to pull a stop.

H. M. D. thinks organ teachers—but not all—praise their masculine pupils more joyfully than their feminine. And H. M. D. wants to know why. Very often (I took out a Metropolitan policy yesterday for the full value of such life as I at present lead) it is because the masculine pupils are worth more praise. I may like a little of the thing called war but even at the expense of having peace thrust upon me I dare hardly falsify a condition I know to exist. Men pupils are better than the women, and men organists have risen higher than the women, and men painters have done likewise, and so have men statesmen, and men dramatists, and men sculptors, and men boot-leggers, and men thieves, but they are miles behind when it comes to pulling triggers.

And I cannot be blamed for conditions as they exist. Blame the Creator: it is His handiwork, except for slight interference now and then on the part of his satanic majesty, alias the devil. I know a few women organists who are vastly superior to ninety-five percent of their masculine co-professionals, and I know of some cities where the only organists to achieve note either at home or abroad are women. Further, I know of some teachers who own as their most brilliant pupils young ladies and not young men. Men, unfortunately, are inclined to be more or less lazy, and when men turn to music or art as a profession it is all too frequently because they lack either the stamina or the mentality or the persistency by which to achieve moderate success in any other calling, just as in the late World War the men for the most part who joined up with the Y.M.C.A. forces for Overseas Duty were men who were dodging a real man's work for some reason or other and the Y.M.C.A. got the blame and carries a dark eye to this day. This is one of the several things that are retarding our profession. But cheer up, we are not lion tamers or elephant hunters and can get along nicely without too prominent a backbone. Anyway, Mrs. Fox says the men don't have much back-bone to boast of. I guess it's true. I killed many a service in my junior days, and enough in my not so junior days, merely because I lacked the back-bone to kick some obstreperous bass or tenor or contralto or soprano out and get in a singer who could and would work as I wanted the work done. We all do that. We call it our humanity or our generosity. In reality it is traitorous to our employers and to ourselves. We need more back-bone, a great deal more. Many a church that I know of would improve its music vastly if it would fire its man and take a woman organist.

So when we find an organ teacher with a group of mixed pupils, in the normal run of affairs he will have young men who could or should do things very well (that's the way the Creator made them, it's His own scheme of affairs) and who don't because the devil of laziness or indifference or timidity has partially overcome them; and a group of young ladies who have beat the devil to it and are grabbing at bigger and stronger and harder jobs than they were created for and they are going to do it or

bust, with the result that now and then we find one who doesn't bust but who works like a white-head and puts it all over the men around her, and it tickles me to see them do it.

I suffered from that condition for two years. In my High School class (ancient history) they were all girls but one and that one was a boy, as our local paper put it; I was the boy. Three of the girls, if I remember rightly, were climbing over my head at dangerous rate. One day I thought how silly I would feel on Commencement Day if the first honors went to a girl, with me the only representative of the (should be) stalwart sex in the group. It came out all right, because as a general rule when a man really gets down to what is known in the classics as brass tacks he hits one on the head and drives home victor.

In my own class in organ playing, also ancient history, there was one woman, no longer in her prime—she had grey hair, in fact—who played Hollins' well known B-flat Rondo in a style that made me wish for all I was worth that I could do it that way. A woman from that microscopic state of Texas came across the Continent to take certain examinations in music, and won with such speed as to make her name almost a pass-word with the examiners for several seasons afterwards. That's the way women will do things when they get started. It's too bad we men cannot put a stop to this sort of performance for it will put us back in the kitchen where our mothers brought us up if we don't watch out.

Caesar has his name indelibly stamped on certain coins and we must pay him his due. I ask H. M. D. and other skeptics where in the ranks of our women performers can be found players to compete with Biggs, Bonnet, Courboin, Dupre, Farnam, Heinrich, Seibert, or Yon—and I'm naming only those whom I have heard with my own ears on more than one or two occasions; there are many others I could name and should name, and I could fill the next page with a list of them. (But e'er I finished the page I should include the names of some of our women professionals.) Where is a woman pianist the equal of Paderewsky, or where in history do we find a woman violinist the equal of Paganini, or where a woman equal to Shakespeare, or Rodin, or Wagner, or Napoleon? On second thought I withdraw Napoleon.

All of which begins to read like a eulogy of my own back-boneless sex; seems to me they ought to vote me a medal of some kind or present me with what the church bulletin on the next Sunday calls a Handsome Purse.

Why do committees prefer men and teachers praise them more? Because that's the way the beneficent Creator of the world has ordained things, and I'm still old fashioned enough to at least slightly regret that the dawning of suffrage and the feminine cigarette is tending to spoil Creation's masterpiece.

Help Wanted

PRESS writers and the whole newspaper system is in need of reformation.

The idea that Christopher Columbus could buy for five thousand dollars an imperishable jazz orchestra, brass band, and piano, and control the whole affair by pulling a stop, is absurd enough to be ludicrous were it not so detrimental to the welfare of our profession. If such press stuff were only in fun it would be bad enough, but ostensibly college-bred reporters and (also ostensibly) intelligent editors write and accept such things as truths. For the professional organist it means that his profession is being overcrowded with the cheapest sort of non-intelligenced players who call themselves organists; to the builders of organs it means that the manufacturers of junk can make more money by deceit and trickery than can the builders by honesty; to the organ designers it means that the height of progress in the arts of organ building are being constantly undermined by the cheapest sort of a foundation whose under-ground structures are spreading like poison gas all across our fair America and cheapening the mind and taste of the public upon whose sense of culture your success and mine depends.

"What is said to be the largest outdoor musical instrument ever on display in the West is furnishing afternoon and evening harmony for the It required 300 crates, each containing various sections, to transport the giant pipe organ to the park." All of which is an infamous lie and if the

editor of the newspaper printing it did not have enough intelligence to know it and refuse to print it every organist reading his paper should take it upon himself to lay the actual facts before his editorial mind—and I venture that he would welcome such enlightenment, for an editor wants his columns to speak the truth and nothing but the truth and he is everlastingly grateful to any man or woman who can and does bring him a true version on some otherwise obtruse topic. The instrument in question was pictured in the same columns: a duplexed two-manual.

What does this mean to the organ profession? This, that every person reading such nonsense will go hear the instrument under the impression that it is the largest or one of the largest, and naturally the finest or one of the finest—and if the organ profession allows innumerable tricksters to buffoon the public eternally and persistently with this sort of rubbish the public will readily become saturated with the vulgar and insufficient varieties of tone these instruments emit, and, not being better informed, will think all organs the same, and—well, we can say good-bye to organ recitals, organ literature, and high salaries right now.

It is up to you, reader, to counteract this pernicious influence wherever you see it cropping out in the newspapers and magazines you read.

Even a musician of Victor Herbert's perspicacity was taken in by one of these affairs and wrote the builder that his mechanism was "certainly one of the largest that I have ever seen and I hope that it will be one of the features of your future programs for an organ so remarkably equipped is bound to be enjoyed by your patrons." Somebody ought to tell Mr. Herbert what an organ is. And make the definition so explicit that he will not again be fooled by key-boards and innumerable nicely-labeled bits of ivory sticking out in neat rows all over the thing.

What, in your opinion, would it mean to the professional organist if men like Victor Herbert actually knew what a real organ is, and knew so thoroughly that they couldn't be fooled? Knowledge is power; a little knowledge is terrible: it is a general knowledge the organ profession needs to spread throughout the daily press of America, and with the power thus created for the organ

profession—well, we need not say good-bye to high salaries but to low.

We cannot afford to have men like Victor Herbert, with the power they wield, listening to clap-trap instruments and thinking of them as the finest thing organ builders can create.

"The manual of the organ will be so constructed that the organist will face the pulpit, the choir leaders, and the congregation. This will make mirrors, which are used by many churches to bring the choir leader within sight of the organist, unnecessary." Wonderful. And yet this comes from a newspaper in Atlantic City. I appeal to Mr. Richards to suppress the ignorant sheet, or get an intelligent editor. An editor devotes one fourth of his report to that—(let Frank Stewart Adams supply the adjective) statement.

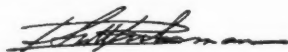
"The organ has acquired nation-wide fame and is known as one of the best in the country, ranking with that at which is heard annually by 50,000 persons, he said." He said it to a congress of the Rotarians, and these important business people went away, after hearing one of the largest, newest, and presumably finest municipal organs in the world, thinking it was quite the equal of an organ less than half its size built ten years earlier—with organ building making tremendous strides during the past decade. Who is the organist that presides at the instrument and where was he when the Rotarians were being mis-informed about a subject that means prosperity or poverty to him and to every other organist?

Why do church committees prefer men?

Why do purchasers spend fifty thousand dollars for a twenty-thousand-dollar instrument? Why do newspapers print persistent falsehood about organs and organists? Why? I can tell you why. For the same reason you yourself do not correct such errors when your editors make them. For the same reason you do not complain to your theater manager when he has installed a vulgar-voiced claptrap and paid twice the price for it. For the same reason you do not have frequent chats with the organists all around you in your own locality and make friends, personal friends, of them all. For the same reason you do not practise as earnestly today as you said you would the day you acquired your present position. For the same reason you allow men like Hylan and Hearst and Thompson and Wilhelm der Grosse to run and ruin your city or your nation.

In other words, you and I tolerate these things because we haven't had breakfast yet and want to sleep this afternoon so we can go to the picture show tonight. Because we are too indifferent to trouble our weary avoirdupois.

That's why. Excuse me, L. T.; you are to tell us why. I merely mention, by way of closing my remarks and soothing my temper, that after all is said and done, I have a vague suspicion that the world runs wild sometimes because we occasionally dose off at the switch and our hand relaxes on the throttle. It takes people like H. M. D. to wind the alarm clock on us and start us going again.



Writing an Organ

A CORRESPONDENT submits five specifications in which he is interested as the possible basis of an expenditure of five thousand dollars. We do not know who drew any of the specifications; for that matter our correspondent himself may have done so. An organ architect was once consulted on such a problem but he replied that the instrument was too small to be practical, and therefore not worth serious consideration. An organ builder recently stated that an organ could not be built for such limited funds. And both cases are cited in advance for the purpose of throwing aside this sort of viewpoint and getting down to the fact of the matter, namely, that whether we like it or not, thousands of organs no larger than these are built every year, and will continue to be built so long as dollars and cents continue to exist. Suppose we make it dollars and sense, and try to get at the root of the matter.

What can be done for five thousand dollars? What can you do with it? It makes no difference whether you are an organist, a builder, or only an organ enthusiast; what can you do with these specifications and five thousand dollars?

Our problem is not to write a specification for six thousand, or even five thousand five hundred. Five thousand dollars is the limit of cost. It will be entirely too late, by the time this problem is discussed in these columns, to do the propounder of the conundrum any good: our interest is solely in doing ourselves good, and giving the question of specification writing (see next paragraph for restriction of this term) some thought.

Specification writing, what is it? We have seen a specification of a hundred-register organ that required about six sheets of paper, typewritten on one side. Recently an organ expert extended us the courtesy of sending us a specification he had drawn for an organ of about that size, and there were forty typewritten pages. The old six-

sheet form is destined to pass out and the new form wherein a competent organ designer shall be able to express his own personality in an organ as definitely as Rembrandt expressed his in paints will certainly prevail in all instruments of lasting fame.

But with this style of specification writing we shall have nothing to do here. What we want is merely a specification skeleton, such as we give from our correspondent; lists of couplers, pistons, etc. should be added. Indeed they were added by our correspondent but are omitted here as being inessential to a thorough consideration of the problem.

If any of our readers are sufficiently interested in the small organ — which can be made an artistic gem if it be given sufficient thought — to endeavor to answer the conundrum with a specification, based on one of the five submitted, or entirely original, his specification, if sufficiently original to merit space, will be printed in these pages with full credit to its author; his qualifying remarks on his own specification, his reasons for doing this or that, and his criticisms of any of the given specifications, will also be printed according to merit.

Here is an opportunity for organ enthusiasts to do a constructive work that shall be available for good to any and all prospective organ purchasers who may want to take advantage of it. The small organ is perhaps more maligned and given worse treatment than ever the large organ has received.

Our readers, in submitting specifications for consideration here, will confer a favor upon an over-worked editorial force if they will typewrite (or hand print) their specification skeletons in exactly similar style to that we have adopted. It will be desirable to have several competitive specifications from various sources and we hope our readers will respond in goodly number. — THE EDITORS

SPECIFICATION A

PEDAL

- 1 16' BOURDON—w—32
2 .. Lieblich Gedeckt No. 9

GREAT

- 3 8' OPEN DIAPASON—m—61
4 .. DULCIANA—m—61
5 .. MELODIA—w—61
6 .. GAMBA—m—61
7 4' FLAUTO D'AMORE—wm—61

SWELL

- 8 8' OPEN DIAPASON—m—73
9 .. STOPPED DIAPASON—w—73
10 .. SALICIONAL—m—73
11 .. AEOLINE—m—73
12 .. VOIX CELESTE—m—61
13 4' HARMONIC FLUTE—m—73

SPECIFICATION B

PEDAL

- 1 16' BOURDON—w—42
2 .. Dolce No. 8
3 8' Flute No. 1

GREAT

- 4 8' DIAPASON—m—73
5 .. DULCIANA—m—73
6 .. MELODIA—m—73
7 4' FLAUTO D'AMORE

SWELL

- 8 8' STOPPED DIAPASON—w—73
9 .. VIOLE D'ORCHESTRE—m—73
10 .. AEOLINE—m—73
11 .. VIOLE CELESTE—m—61
12 4' HARMONIC FLUTE—m—73
13 8' ORCHESTRAL OBOE—m—73

SPECIFICATION C

PEDAL

- 1 16' Bourdon
2 8' Flute
3 .. Open Diapason
4 .. Violoncello
5 .. Oboe

GREAT

- 6 16' Bass Flute
7 8' Open Diapason
8 .. Concert Flute
9 .. Dulciana
10 .. Gamba
11 4' Flute
12 .. Octave
13 .. Dulcet

- 14 2 $\frac{2}{3}$ ' Twelfth

- 15 2' Piccolo

- 16 8' Oboe

SWELL

- 17 8' Diapason

- 18 .. Flute

- 19 .. Gamba

- 20 .. Aeoline

- 21 4' Flute

- 22 .. Dulcet

- 23 .. Gambette

- 24 2 $\frac{2}{3}$ ' Twelfth

- 25 8' Oboe

- 26 .. Vox Humana

SPECIFICATION D

PEDAL

- 1 16' GRAND BOURDON—w—30

- 2 .. Lieblich Gedeckt No. 11

- 3 8' Violoncello No. 8

- 4 .. Melodia No. 6

GREAT

- 5 8' OPEN DIAPASON—m—73

- 6 .. MELODIA—w—73

- 7 .. DULCIANA—m—73

- 8 .. VIOLA DA GAMBA—m—73

- 9 4' FLAUTO TRAVERSO—w—73

SWELL

- 10 8' VIOLIN DIAPASON—m—73

- 11 .. STOPPED DIAPASON—w—73

- 12 .. ECHO SALICIONAL—m—73

- 13 .. VOIX CELESTE—m—61

- 14 4' HARMONIC FLUTE—m—73

- 15 8' OBOE—m—73

- 16 .. VOX HUMANA—m—61

SPECIFICATION E

PEDAL

- 1 16' BOURDON—w—32

- 2 .. Lieblich Gedeckt No. 10

GREAT

- 3 8' OPEN DIAPASON—m—61

- 4 .. DULCIANA—m—61

- 5 .. MELODIA—w—61

- 6 4' PRINCIPAL—m—61

SWELL

- 7 8' HORN DIAPASON—m—73

- 8 .. SALICIONAL—m—73

- 9 .. VOIX CELESTE—m—73

- 10 .. STOPPED DIAPASON—w—73

- 11 4' HARMONIC FLUTE—m—73

- 12 8' OBOE—m—73

ARTICLES

Unit vs Straight

III.—The Unit Challenges

J. B. JAMISON

THERE is nothing the matter with the unit system of building theater organs if it is worked out properly. The place for a unit organ is the modern picture theater where the enormous flexibility the unit system permits, in making the greatest number of color tints possible for each dollar spent for an organ, is of vital importance.

There are a great many things the matter with unit organs as they have been and are being made, and played. There are some good features but they are buried so deep beneath crudities of tonal layout that straight organists and straight builders are not to be blamed for an equally deep rooted prejudice against them. The prejudice however, is misplaced—they are blaming the system instead of its present application and development.

For that matter they could pick as many flaws in straight organs if they cared to spend the time doing so (and most organists do).

Therefore we ought to be interested in digging out beautiful possibilities from the unit system if they are there to be dug, and in seeing that the system does not get the blame for the injury individual builders have done it.

We will also take up the prejudices against the "system", based on extreme of "borrowing", lack of "balance," the idea that a unit is an economic cheat, etc.

Almost any straight organist will enthuse over the possibilities created by duplexing a straight organ. Possibilities for new colors. Any straight organist who does so is in a way a unit fan and may not know it.

The cardinal principle back of the conception of the unit system is that "pitch is color". Pitch is also "mood". Different pitches of the same family or set of pipes are different colors and moods. Two or three pitches of the same set of pipes when blended, may not make anything like the characteristic or 8' pitch tone of that family. Some of the best and most carefully thought out specifications of straight organs have several pitches of the same family of pipes set on one manual and a complete family of string pipes represented where they can be drawn all together—on one manual. On a unit organ it is much easier to do this, much less expensive, and the results are just the same. The ease with which mutation stops are made through the unit system makes their incorporation in a unit specification a very simple matter, where in a straight organ their inclusion would call for extra chests and pipes.

The conclusion I reach is that we are all going the same way by somewhat different paths and that the future organ will show a broad cooperation with a sensible compromise of both systems according to adaptation to the effect desired.

Cooperation is a word that gets little use in talking about organ builders. I want to diverge sharply to show an instance. This is the lack of get-together-ness existing between electrical scientists and organ builders.

Several years ago I interviewed the consulting engineers of five of the largest electrical firms in the West. Firms that do a great deal of work for organ manufacturers. I raised the question of magnets. I had no idea the storm would be as violent.

The engineer of a Chicago firm referred to the "engineer" of the organ firm as "an alleged electrician". Another consulting engineer referred to a man whose name is known wherever organs are mentioned, as a "nut". After looking over the electrical systems of the two organs concerned, I agree with the electrical scientists. It is time that electricity should be applied to organs in a scientific and efficient manner. There is only one efficient straight organ magnet I know of in America and it is a solenoid.

I wonder if an explanation of a unit wiring system—with its consequent clearing of the question as to how the unit gives flexibility of combinations—would interest those who are not quite clear on the subject, and better enable us to consider the points as they come up in discussing the unit system.

Suppose we had a unit organ made up of but one set of pipes. We will call it a flute set of 97 pipes. Its lowest pitched pipe is CCC 16' and it extends to the top note of the piccolo. Eight octaves.

Each pipe in a unit, has its own magnet. (Not each note as in straight organs) There are therefore 97 magnets, one for each pipe. If we start at CCC 16' and go up 61 pipes, we have a 61 note 16' flute. Start at pipe-magnet No. 13 and go to No. 73 and we get an 8' flute. No. 25 to No. 85 gives the 4' and No. 37 to No. 97 the 2' flute. This is made possible in present day units thus:

From the 97 magnets of the 97 pipes, run 97 wires which are soldered at the other ends, to 97 vertical bronze strips. These bronze strips are usually set in a wood frame. Across these vertical strips extend horizontal "switches". These switches are hinged and controlled through magnets and pneumatics actuated by the stop-keys of the console, so that they may be thrown against or away from the bronze strips. "On" or "off". The switches are wood bars which contain 61 flexible wire contacts each, which meet the vertical strips when the switch is "on". The first switch has its first contact opposite vertical strip No. 1, and its top contact opposite No. 61. The second runs from No. 13 strip across to No. 73, etc.

Extending from each switch is a cable of 61 wires each wire soldered to its switch contact. The other end of each wire is fixed in a relay "contact-block". This contact block looks like a garden rake made of

wires protruding from a wooden bar or block.

The relay is a long thin chest containing 61 contact blocks, and a magnet and pneumatic for each block. Each of the 61 manual keys is connected electrically with its corresponding relay magnet. When a manual key is depressed and contact made, its relay magnet and pneumatic are actuated, and the pneumatic throws down, across the wires protruding from the contact block, a cross contact which furnishes current to the wires of that block.

No. 1 contact block is a C block. It has protruding from it wires connected through the switches with vertical strips Nos. 1, 13, 25 and 37. No. 2 Contact block is likewise connected with strips (pipes) Nos. 2, 14, 26 and 38. The top block with pipes No. 61, 73, 85 and 97.

Now we can see that if we switch on all four stops (16'-8'-4'-2') and hold middle C on the manual, we cause to speak, pipes No. 13, 25, 37, and 49. If we switch on but three of these pitches, we make three pipes instead of the former four speak. Or turning this statement upside-down, it is possible to play a pipe from as many as four positions, or keys. It is possible to make, direct, any combination of pitches or switches. 16-8-4-2, 16-8-4, 16-8, 8-4-2, 8-4, 4-2, 16-2, etc. Assuming as does the unit believer that pitch is color, this gives plenty of chances for blending tints.

We have taken a one set of pipes, one manual organ. Keep the one set of pipes and duplex all the pitches on a second manual (by adding a relay for this second manual) and it becomes possible to play any combination of pitches in contrast of accompaniment to melody.

If you have a three manual unit, with twenty sets of pipes so treated, you get a progression in the number of tints possible to make, varying almost geometrically with the number of pipes used. Anybody will see that this method gives tremendous flexibility. Some of the possible contrasts or combinations will not be musical but enough of them will to enable me to state that a good organist can play this twenty-stop unit for several years and still discover new combinations of timbre that have a legitimate use.

This in a theater is a vital point. No theatrical sin is as deadly as that of monotony. When the added dimension of being

able to blend tints in quantity as well as quality is considered, the registration of a unit organ runs into a matter that will bear much study. No twenty-stop unit should have less than three, or better, four swell boxes and pedals. It takes time to work out the details and no straight organist should doubt but that it takes as much time to exhaust the possibilities as it does in a very large four manual straight organ. The unit flexibility puts a premium on ability to make color registration—the best part of organ playing—and rewards such ability with a multitude of good results. Also it is a direct method.

There is no beating about the bush, you simply draw what you want exactly where you want it and in exactly the right quantity. No inter manual couplers need figure in this. Time is saved, and time is vital to the theater organist. It is also done with less effort—and a theater job is tiring.

This takes care of the "borrowing" objection. The unit devotee salesman takes time to make this all clear to his buyer. He then boasts of the flexibility it makes possible.

The prevalent method however of drawing unit specifications is open to criticism. The 16's will be listed in one row, then the 8', then the 4's and then the 2's. Each pitch will be called by a different name. When duplexed on another manual, the pitch will be called by still a different name. This is not in accord with my idea of honesty. The trouble no doubt arose when the first few units were offered for sale and the buyer asked how many sets of pipes the organ had. When told ten, or eight, or whatever it was, he mentally told himself that the twenty-five stop organ the competition offered for the same money was much the better buy. It took time to explain wherein the unit system's advantage lay, so after being licked a few times the unit builder called each pitch a different name and said as little as possible and let it go at that. There is no reason why this practise should be kept up now. There is a way to write out a unit specification so the exact number of sets of pipes will show, together with the number of pipes to each set and the pitches derived from them. It ought to be used generally and the selling of units based on facts. These facts when understood are their own best advocates.

The lack of balance which the well drawn

unit organ has, is a necessity. It is not supposed to be played full organ in the sense that a straight organ is. It lacks the 8' middle ground tone and is top heavy on shrill pitches. It should be judged as a solo instrument devised for its flexibility in making solo combinations. Take off the shrill stuff when hooking up the crescendo pedal.

Each stop in a good unit should be as different in timbre from all other stops as possible. There are but a few primary colors and they must be primary. Each stop is in a way an exaggerated color. The flutes must be "fluty", the strings, "stringy," etc. As the organ gets larger—more sets of pipes—the unit loses its identity, for near duplicates will have to be introduced. It is surprising how really few primary color pipes there are.

The diapasons are relatively unimportant. A diapason in a unit should be voiced as near the orchestral horn as possible and used often for double touch accompaniment work. This fundamental difference from the straight organ removes the unit from criticism on this basis. A diapason is not a first rate theater stop, for it has practically no emotional qualities except power. One or at the most two diapasons in a twenty-stop unit are enough.

The matter of responsiveness or quick action is easy for the unit. Each pipe has its magnet. Key to pipe is instantaneous because the magnet is but a few inches at most from the pipe and the short air carry to the pipe is practically instantaneous. The straight type organ cannot compare in speed with a good unit. This is a physical fact that does not bear contradiction. Theater music calls often for frothy, staccato notes that might not sound at all on a straight organ. Playing with the orchestra on a unit is like playing a piano with the orchestra in timing. No allowance for action need be made.

Second Touch and Pizzicato are unit inventions. They are particularly adapted to unit organs, and theater work. Second Touch is as good as another manual and better. Using it when playing two manuals with one hand, orchestral part-playing impossible on a straight organ, can be done easily. Second Touch applied to inter-manual couplers (which have their chief reason for existence in a unit for this one purpose) gives tremendous possibilities.

These devices are neglected by straight

builders. They are intricate, difficult to make, and expensive. Research work is usually done only where it has to be done. The problem of the unit builder was largely an electrical problem. So he kept down his electrical load by developing his magnet to an efficiency not needed in straight work. His wiring was adapted to Second Touch and Pizzicato and mutation work. He also had the good sense to use a pneumatic wherever it would do the work of a magnet—something straight builders sometimes fail to do. He made his armature light, used the best grade of wire and work, because he had to, to stay in business. His work was expensive to a degree totally unrelated to the wiring of a straight organ. He added inventions and devices not found on straight organs though still unappreciated and not given their full value by straight organists. He used tremendous scales, requiring bigger blowers, thicker swell shades with a speedy action for each separate leaf. I find unit organs—when their true prices are known—(don't expect a theater owner to tell you what his organ cost) to be sold on about the same basis of profit as is the straight organ. There is no economic cheat about the system as a system.

The unit has a long way to go in tonal layout. But there is no reason why well voiced pipes should not sound as beautiful in a unit as in a straight organ. The fault lies in a mistaken ideal, not in an action. As well blame the unit for the unit jazz organist.

Consider what ought to go into a theater organ whether unified or not.

The prime requisite of theater music is variety of mood and color. After that comes "tunes". Melodies have associations not to be ignored by the theater. The theater specializes in emotions. It runs the gamut of them—all kinds. The strings and reeds are the emotional voices of the theater organ. Therefore they should be in greater abundance than balance, as it is generally understood, would dictate.

The picture is the main show and no recital in opposition or condescension to it will be required or permitted. The organ should provide a background (accent on the back) to the picture and endeavor to frame it as music does the action of opera. Each character must be motivated, each mood reflected, each ripple on the general wave intelligently and musically treated without

breaking the wave. The orchestra picked up and let down without perceptible change in timbre.

The variety of moods and characters and situations that pass on the screen calls for an equally inexhaustible variety of proper musical accompaniment. Tunes are important but nothing is more monotonous than a repetition of a tune without change of register. Therefore the need of plenty of emotional solo stops and combinations. In comedy work the need of a super-quick action. In all theater work the constant need of the greatest facility and speed in changes of registration—the ability to get results by direct methods.

The unit fits this unusual situation in action and flexibility and the one thing left to do is to specify it so it is a musical instrument and not an imitation brass band. We call for the most beautifully voiced pipes possible to obtain. Large scale on various pressures.

We have around \$28,000. to spend on a twenty stop theater unit. We shall not include percussion work, which is beside the mark in a comparison of the unit and straight types and is equally necessary to both in filling out a theater organ.

The flutes will be represented by a very large scale Tibia Plena set of 85 pipes, 16'. Thick lipped and very hollow-ringing in timbre.

Bourdon-flutes of 97 pipes, 16'. Stopped up to Tenor F-sharp and open above that point. Harmonic in middle-upper register. These will do for general accompaniment and mutation work. Medium soft volume. Fairly thin body.

A Tibia Clausa of 85 pipes, 16' with heavy body and great mellowness. Considerable power.

An 8' Gedeckt of 73 pipes, fairly soft and extremely mellow.

Quintadena of large scale and volume with a pronounced fifth.

One large scale Open Diapason extending down to 32' for the pedal. Unified at 16' and 8' on the manuals. No string quality whatever, but mellow and horn-like.

Bright strings; three ranks, 219 pipes at 8' and 4' plus a Tenor C 16' pitch. This is a fairly keen and very big Viol d'Orchestre. Tuned sharp, in, and flat. Keen strings. Very slim scale. Very keen and "edgy". Fairly big volume. Keen Celeste.

Dulciana. This is the most important

string of all in some respects. It must have perceptible string quality, but not too much so. Quite soft, sweet and clear. Used at a twelfth and tierce as well as at Tenor C 16', 8', 4', and 2'. The twelfth on this stop will, with the other pitches, give effects unknown in present day units.

This gives a flute group of diversified colors, volumes, and pitches. They take care of the pedal bass, both loud and soft, add power to the full organ, provide, in the Bourdon-flutes and Gedeckt, good useful accompaniment stops and mutation work. Quintadena gives unique color and is gen-

	Pedal	Great	Accom.	Solo
85 Tibia Plena.....	16-8-4.....	16-8-4 ..†(16-8).....	8-4 (4).....	16-8-4
97 Bourdon-flutes	16-8.....	16-8-4 2 $\frac{2}{3}$ -2	16-8-4.....	
85 Tibia Clausa.....	16-8.....	16-8-4	8-4.....	16-8-4
73 Gedeckt		8.....	8-4.....	8-4
73 Quintadena		8.....	8-4.....	8-4
85 Open Diapason. 32-16-8.....		16-8.....	8 (8).....	16-8
219 Bright Strings.....	8-4.....	*16-8-4 ..(8-4).....	8-4 (8).....	*16-8-4
85 Keen Strings.....	8-4.....	*16-8-4-2	8-4.....	*16-8-4
61 Keen Celeste.....	4.....	*8-4	*8-4.....	*8-4
89 Dulciana	8.....	*16-8-4 2 $\frac{2}{3}$ -2-1 $\frac{3}{5}$	8-4 2 $\frac{2}{3}$	*16-8-4
85 Gamba	16-8-4.....	16-8-4	8-4.....	16-8-4
73 Gemshorn		8-4	8-4.....	8
85 Tuba	16-8-4.....	16-8-4 ..(16-8).....	16-8.....	16-8
73 Saxophone	16-8.....	16-8.....	8.....(8).....	16-8
61 Clarinet	8.....	8.....	8.....(8).....	8
61 Oboe		8.....	8.....	8
61 French Horn.....		8.....	8.....	
61 Trumpet	8.....	8.....	(8).....	8
73 Vox Humana.....		*16-8-4	8-4.....	*16-8-4
	Mixture V. Rk.			
61 Muted Horn.....		8.....		8
	*Tenor C			
	†Second Touch in parenthesis			

COUPLERS:

- Solo to Accompaniment 16-4 (8)
- Great to Accompaniment 16-4 (8)
- Solo to Accompaniment (Pizzicato)

ACCESSORIES:

- Four Swell Pedals. Master Swell Pedal.
- Register Crescendo Pedal
- Sforzando Pedal
- Great Sostenuto
- 4 Tremulants
- 25 Universal Combination Pistons.

Gamba. A big broad specimen with not too much bite. 85 pipes at true 16', 8' and 4'.

Gemshorn; typical veiled tone, medium volume.

Tuba; round, smooth and big. Fairly ringing and hollow.

Saxophone, Clarinet and Oboe, all reedless. Characteristic timbre.

French Horn. The extreme of mellowness. Fairly loud.

Vox Humana. Mellow. Not stringy. Not too loud.

Trumpet; a bright brassy ringing tone of big volume.

Muted Horn; thin characteristic tone.

erally useful in accompaniment combinations.

The bright strings for powerful orchestral work. The three ranks as a Celeste, provide the full orchestral body as nothing else can. The keen strings for lighter more ethereal string passages. They can be cut down very soft with the shutters and still get through sufficiently to add "line" to every combination they enter. A feature is their placement on the pedal at 4'.

The Dulciana—which we regard as a string—has already been described. Its main function is in softer string work, to provide a chorus effect as from many voices, yet with no ill-defined muddy result.

The Gemshorn fits in for similar work and general balance of strings to other sets. At the same time when voiced as we mean it to be, it will provide an emotional color, quite different from any other string stop in the organ.

The reeds are all solo stops except the Muted Horn, which is indispensable in a certain class of comedy work.

It should be made clear that a theater Tremulant has to be large in size and effectiveness. This does not mean that it must be left on all evening. There should be at least four different sized Tremulants on this specification:

We believe that it will be plain to anyone who studies the following specification that almost anything you want can be drawn just where you want it, and that the variety of good combinations is practically inex-

haustible. That there are solo strings, reeds and flutes in sufficient numbers and pitches. That the extremely thick shutters provided will cut down the volume of any stop to a whisper and permit a very great range of expression and make the full organ crescendo tremendous. Also that the balance of accompaniment volume obtainable through these various timbred and volumed stops with the help of these shutters is limitless, and will provide for any possible want. With its four swell boxes and pedals and one main swell pedal controlling all boxes, I leave the straight organists to figure out how they would play it and how they would like it. (Not forgetting to remember that it goes in a theater.)

I do not believe it is possible to build a straight organ of anything like equal scales, that will compare with this unit in musical worth, for \$28,000.

Enough for Every Purpose

STUDY the best, the deepest, the most complex music you can get hold of, but don't play it to your friends if you want to keep them such. The public, in musical matters as in medical, likes its pills sugar coated. A writer on organ playing recently said to organists, "The average layman can not be attracted to an organ recital with Bach, Rheinberger and Co."

There is studio music and concert music; music for study and music for pleasure; music for the specialist and music for the musically uninformed. It is a wise performer who chooses his music to fit his audience.

The unwise one will say, "I play or sing the music that I like and that I know is good. If it is good for me it is good for the rest of the world. If people don't like it, let them stay away from my concerts."—They will.

Pacific Coast Musician.

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Allan Bacon

CONTRIB.

WHEN a college of splendid reputation and lofty traditions is confronted with the task of securing a man to head its departments of organ and piano, it is with trepidation and many misgivings that it launches into the great field of applicants. Hence, the College of the Pacific, at San Jose, California, feels itself fortunate indeed in having been able to engage for this important post a man of such caliber as Mr. Allan Bacon, organist, pianist, and teacher, is known to be. Mr. Bacon has not risen to prominence by any trick of fate or freak of personality, but rather by the reliable process of conscientious work and steady growth and advancement in his art.

This musician, still in his early thirties, can count no small number of worthy achievements to his credit. When but eight years of age* he commenced his serious choir training under the late H. H. Darby, then organist of Christ Church Cathedral, in St. Louis, and continued singing there until his fourteenth year, the last two years being soloist. Mr. Darby was an Englishman, and a representative of the conservative, ecclesiastical type of organ playing, being versed in the best traditions of what may be termed the Anglican School. His boychoir at the Cathedral had attained a national reputation under his excellent leadership. It was his early training in this environment that Mr. Bacon laid the foundation of his future career.

He began his piano study at an early age with his older sister and continued it for years under the inspiring guidance of that genial character, Victor Ehling, old friend of and formerly joint recitalist with Paderewski. Recently the renowned pianist and teacher, Rudolph Ganz, has put the stamp of his genius on this insatiable young man.

So much for the piano. In the organ field, Mr. Bacon's early studies with Mr. Darby were cut short by the untimely death of the English organist, but were at once resumed under Mr. Rodney Saylor, then organist at Pilgrim Congregational Church. But fate

was beckoning, with stern, inevitable finger, and so, in due time, just as every serious organ student in the vicinity of St. Louis does, sooner or later — as the lodestone draws the needle — he became a pupil of Mr. Charles Galloway, that giant of the organ world and one of our few really great teachers, revered by organists universally as a man and musician of remarkable power and attainments.

So through these years of growth, continued study, and untiring effort, years of faithful teaching and gradual advancement from one church position to another, he rose to the position of organist and director at Kingshighway Presbyterian Church, in St. Louis, the while keeping pace, in the piano world, with yearly series of recitals and lecture-recitals, even appearing as soloist with the St. Louis Symphony Orchestra.

But the busy life of a private teacher in a large city failed somehow to entirely satisfy. Mr. Bacon for years had wanted to get into college work. As a result, in 1919 he went to Fairfield, Iowa, as head of the organ and piano department of Parsons College. Here, with an excellent Austin three-manual organ at his disposal in the College chapel and with a cultured appreciative community to lend him encouragement, he soon began to make the influence of the College felt throughout the State. His series of organ recitals, by virtue of their popular appeal and evidence of thorough musicianship, attracted wide attention. His piano lecture-recitals at high schools throughout Iowa (part of the regular extension work of the College) were also an interesting feature of his many activities. As director of the College Girls' Choral Club he conducted them through three successful spring tours and raised the standard of excellence of that organization to a point it had never before attained.

But it is as a teacher that Mr. Bacon feels he must ultimately be judged, for teaching must necessarily be the back-bone, the sum and substance, as it were, of his life work. And he dearly loves to teach; it was his ability to take raw freshmen and in a few

*Mr. Bacon was born in St. Louis, March 30th, 1886.

short years turn them into serious young artists — his knack in inculcating into aspiring young piano or organ students a love for their chosen instrument and an acquaintance with the very best in its literature — it was unusual talent along these lines which accounted for his success at Parsons.

At San Jose, where he began work in September, his routine falls along very similar lines. The College of the Pacific, with its excellent equipment and larger field of activity, offered exactly the opportunity for greater achievement and the attaining of his highest ideals for which he had been waiting. A four-manual Kimball organ is at his disposal, which, when the College moves to Stockton, which it contemplates doing within the next two years, will be still further enlarged to an extent which will place it among the notable instruments of the country. The auditorium has a seating capacity of eight hundred, and has ample space for a large chorus. A Steinway concert grand piano completes an admirable equipment for Conservatory concerts and music festivals. All studios and class-rooms of the Conservatory are equipped with grand pianos. The Faculty of the Conservatory numbers fifteen in all. The Dean is none other than Mr. Howard H. Hanson who was awarded the Damrosch Prix d'Rome scholarship a year or so ago and is, at the present writing, in Rome on leave of absence.

To quote from the catalog:

"It is the aim of the Conservatory to train students to sing and play well, to become intelligent, liberally educated musicians, thus equipping them to become powerful factors in the music development of the communities in which they find themselves after graduation."

"The Conservatory strives to offer superior instruction to its students, and through courses of lectures and concerts for the public at large, to be an inspiration to all music lovers and a power in fostering the highest music standards."

What more would you? It is in this con-

genial environment that Mr. Allan Bacon now finds himself, and there can be no question but that his personality will ere long be distinctly felt in the music life of the community.

Any sketch of Mr. Bacon, however brief, would be incomplete without some mention of his charming wife and help-meet — the real "man behind the guns," as Bacon himself puts it. A chance meeting in Ehling's studio — romance Mrs. Bacon is the possessor of a beautiful soprano voice, and is also an accomplished pianist and musician — two terms which, as some of us know, do not always go together. But her artistic talent has found its fullest expression along lines other than music. In china and lampshade decorating she has really found her forte, and their cozy home is filled with the visible evidences of her exceptional talent along these lines. They have one child, a merry blue-eyed miss of six, Doris Louise by name, who bids fair to inherit all the combined artistic traits of both parents with a few extra thrown in.

When asked what qualities he considered most essential to becoming a concert artist he replied that whatever of ability, talent, or even genius, one might possess, he firmly believed "work, and still more work," to be the only medium by which the heights could be reached. As for himself, he would tend to disprove the idea that a man can not serve two masters, for he admits both instruments rule him. He will not confess to partiality, and delights in recital work on both. Of course, privately, to an intimate friend now and then, he has been known to admit a leaning toward the — — but sh-h! that's not for publication! "Turn me loose at a beautifully voiced organ," says he, "and you'll find me getting enthusiastic over Franck and Vierne and Sowerby and Herbert Howells (you know I like the moderns.) On the other hand, put me down in front of a Steinway concert grand piano, and — oh well, let's not talk about it!" So we didn't.

Crescendo Control and the Mixtures

JAMES EMORY SCHEIRER

I HAVE been prompted to write by conclusions I have drawn after listening to recitals by organists good and bad, on organs tracker and pneumatic, comparing my impressions of organ recitals with voice, piano, violin, and other recitals, and noting the comments of musicians who do not play organ, and of lay people who love music but play no instrument.

My observations have been that the public will not sit through a two-hour organ program as willingly as a program of the same length on other solo instruments. The layman is not interested in absolute music to the extent that he can enjoy even a one-hour program. By absolute music I mean music devoid of aids to interest such as words, scenery, acting, or plot.

My conclusions are that if a recital given by an artist, on an instrument other than an organ, can hold a large audience (paid admissions) for two hours and a recital on the organ cannot, then there is something wanting in the organ that cannot be overcome by adding more stops, thicker swell boxes, and higher pressures. I will not concede that it is a lack of artists capable of playing the organ; but I will say that a violinist or pianist can inject personality into his music owing to immediate control, but that the organist cannot under existing conditions.

What are these conditions?

Let us first glance over the beginnings of music particularly as it affects the organ.

The first crude efforts to make systematic sequences of sound affect the emotions of hearers were made on instruments such as the lyre, harp, flute, trumpet or horn of an animal.

Expression, as we know it, would have been possible on the string instruments by varying the plucking and on the wind instruments by varying the force of breath. The natural or open tones of the horn were also undoubtedly discovered at an early date.

At some time not recorded, it occurred to some mechanical genius to replace human lungs with a bellows and blow a number of pipes at the same time, thereby making a decided advance in that a number of things could be done that were heretofore im-

possible. It brought under the hands of one performer a collection of different tones capable of being sounded at the same time, allowing experiments in harmony.

We have no record of any extensive music notation at that early date and it seems it must have been much easier to devise such after the invention of an instrument played with keys, handles, or other device.

After passing through the middle ages we have a more detailed account of music and particularly organs. By this time we know that counterpoint had developed into a science and early church musicians were as much exercised over whether the 6-4 chord should be allowed in church or not, many considering it too worldly.

About this same time we read that the choir of the Sistine Chapel produced degrees of loudness or softness by retreating backward and advancing forward. One wonders what kind of singers they employed in that famous choir. Their singing must have been what is now known as hearty.

The organ of this period had the following possible points of interest and expression as a solo instrument, namely; melody, rhythm, accent, and forte and piano (possible as soon as more than one rank of pipes, capable of being brought into action or retired, were introduced).

It had however sacrificed one important adjunct to expression at the very outset when pipes were first planted on a wind chest — shading of the tone itself while being sounded. If there was any variation, it was of the very undesirable kind that destroyed the tone altogether — but this defect has long since been effectually overcome.

A slight advance was made by placing some pipes in a box and designating it Echo Organ. After that we have Mace's residence organ with shutters that could be opened or closed by hand but incapable of movement while playing (detailed account in Dr. Audsley's *Art of Organ Building*) to be followed a century later with Jordan's swell, the first we know to have been capable of operation by the performer while playing.

It is needless to recount here the perfecting of tracker action, improved feeder chests

insuring constant pressure, balanced swell pedal, increase of mutation, or refinements of voicing, but we will pass along till we come to the advent of electricity in the organ. With it came a multitude of improvements and, to my mind, abuses.

Ease of action and unlimited increase of size were now possible and then along came some mechanical geniuses who revived what had been abandoned in the 17th Century — the simplified organ, in other words the unit, which was not as feasible then with tracker as it is now with electric action.

Now look what we have! The wierdest collection of trap drummer effects with a few ranks of pipes thrown in! All this is not new however for we read accounts of Continental organs having a veritable circus of amusing clap trap topped off with a stop labelled "Noli mi tangere" (touch me not) which of course was incentive enough for anyone to pull it, only to be slapped in the face with a concealed fox-tail.

Today, however, we do not find that type of organ in the church. Except for an occasional instance, it is now transferred to the theater. I had the unique pleasure of inspecting one of these monstrosities where the builder had saved (for himself) thousands of dollars and thousands of pipes. It wasn't quite clear to me what he had saved for the theater owner but I believe it was space, which of course is a valuable item at times.

I am sure the unit builder lacks only one thing to achieve his goal and that is a set of pipes so voiced as to sound like a Diapason, Flute, Reed, and String all at the same time, thereby saving still more space (and dollars for himself).

The example I inspected was abundantly supplied with tablets, had three manuals and pedals and about sixteen actual registers. It also boasted a second touch. When I asked the organist what it second-touched to, he replied, "just about what it first-touched to."

With electricity also came concrete swell boxes and "annihilating" swells, making it possible to accompany a child with stentorphone and Tuba Miserabilis, as one well-known organist told me.

Why waste our time and metal on thin little Aeolines or Dulcianas? To quote the words of an English writer on organ matters, "every stop can be voiced loud and with an annihilating swell become a potential soft

stop." Fine! But what will control the racket when you open the swell?

We can now place the console as far away as wire and money will allow and it occurs to me that it would be an interesting and novel stunt to play the Wannamaker organ from a console in San Francisco and have the organist hear his own music by wireless.

I am heartily in favor of Echo organs placed just as far away as possible — the farther the better.

The cement swell box with its heavy shutters soon rendered our good old right swell-pedal foot hors de combat as the saying is, and again we had recourse to tamed lightning in the shape of a swell engine that closes the shutters with a vengeance if we inadvertently take it unawares. This contrivance operates in degrees or stations, my present organ having nine; one make that I know has sixteen.

Now I think it is almost elementary to say that the expression possible with shades is to be had only in the FIRST QUARTER INCH opening, and that is only really usable when operated by the old fashioned direct-hitch swell pedal properly balanced and all possible friction eliminated.

There should be no stations or limited degrees. I note that Dr. Audsley in his *Art of Organ Building* only casually remarks that the old direct hitch swell pedal conveys the movements of the foot more faithfully than the electric swell, but does not stress the matter as though it were really important.

The organ must serve in a dual capacity; chorus or ensemble, and as a solo instrument furnishing both solo and accompaniment at the same time. In the first case it would make little difference how the tone was varied except that a real sforzando would be impossible with electric swell engine, but in the second case it makes all the difference in the world.

A solo is a solo and, as such, its ability to move the hearer depends a great deal on whether the player is capable of projecting personality into his instrument. Ask any violinist if he would be content to have only nine or sixteen degrees of shading at his command.

Let those who think they are capable of imparting expression to a melody at will, the same as a violinist or flutist does, on the new type of swell engine, rise up now and tell us how it is done.

Hearing some of the great artists on the

modern organ reminds me of trying to warm one's self at the fire by sitting on the opposite side of the room — you know the fire is there and can see the glow, but the heat is too dissipated to be really felt. So, even with the glowing and georgous tone colors we have in a modern organ, it is impossible to warm our hearts; we give the organist an abundance of primary and secondary colors, but instead of allowing him to paint with his own hand, we compel him to work with a brush attached to a pantograph making his lines stiff and his figures unnatural.

Another thing that hinders the performer on the organ is faulty mechanism, cyphers, blanks, reeds out of tune, etc. In many cases this is caused by absolute neglect of the instrument, no provision being made for periodical care and tuning. In regards to the builder whose mechanism is faulty at

Berlioz in his work on Instrumentation devotes a chapter to the organ in which he gives evidence of being acquainted only with the French organs of his time. Concerning mutation, he writes he cannot understand how a non-unison rank of pipes can sound well drawn with unison, and is still more astonished when he is informed that you do not hear the dissonance. In this matter Berlioz has plenty of company among the organ playing fraternity. He was right in one matter: he was at a loss to understand how organists deemed it right and proper to have expression in voice and orchestra but sacreligious to have a swell pedal on the organ.

Without going into too much detail let us examine a few figures that will throw some light on the subject of mutation.

Starting with CC and giving the vibration ratios of the partials up to the 8th, we have:

FUNDAMENTAL OCTAVE		12TH	15TH	17TH	19TH	21ST (FLAT)	22D
CC	C	G	c ¹	e ¹	g ¹	b flat	c ²
64	128	192	256	320	384	448	512

the outset I have nothing to say here.

Mr. Charles Sheldon, Municipal organist of the city of Atlanta, has informed me that in the City Auditorium, there are, in addition to organ recitals, poultry shows, bottling exhibits, washing machine demonstrations and prize fights. He also informed me that there is no regularly engaged tuner, but that when the organ needs attention, bids must be submitted to the City Council and a lot more red tape unwound. This reminds me of the good old army days when I used to experience considerable difficulty in convincing Uncle Sam that I needed a new pair of shoe strings. Nor is this an unusual state of affairs, for I fear other organists of churches and municipalities could tell equally sad tales.

Dr. Audsley may be right in having divided chambers for each manual; it will increase the variety of tone color but will not add one iota to expression of melody.

The other extreme of the unit is an organ of 150 to 200 stops or more and only limited by money, space, and time to build. In regards to this I will say that the recitals that I have heard and enjoyed were played on organs of 20 to 40 registers, action tracker, pneumatic or electric, console near the organ and direct-hitch swell pedal.

Any two of these notes when sounded together will produce either a resultant or differential tone. This third or created tone will be the difference between the ratios of the sounded notes, thus: C-128 and G-192 will produce the resultant CC-64, c¹-256 and e¹-320 will produce CC-64 (more faintly the higher we go). In the same manner any two adjacent tones of this series will produce CC-64 when sounded together.

Differential tones are created when we sound any two tones of the series together that are not adjacent. Thus: CC-64 and e¹-320 will produce c¹-256 and so on. The reader can readily perceive the other possible differential tones by doing a little subtracting. One word: this is not possible on the equal-tempered keyboard as the intervals must be clear as tuners say, and can most readily be demonstrated on the violin.

Now when the chord C-E-G is sounded in the above mutation ranks we will have a reinforcement of partials as follows:

FUNDAMENTAL	HARMONICS
C	c-g-c-e-g-b flat-c
E	e-b-e-g sharp-b-d-e
G	g-d-g-b-d-f-g

We find in the series given, twelve harmonics consonant with the tones of the triad,

and nine dissonant; nor have we given all of the series by any means. Of course the higher we go the more we find dissonant with the fundamental, but they are likewise fainter.

It is almost unnecessary to remark that in the constructing the mutation pipes, they should be of smaller scale and more subdued voicing the higher the pitch of the rank. (See Audsley's Art of Organ Building)

The timbre of the different tone colors varies according to the presence or absence of these harmonics, and since a diapason is almost a pure colorless tone, resort should be made to the artificial series of harmonics supplied by mutation to create a full round body of tone. The matter of constructing mutation ranks of flute, string, or reed quality or various combinations of these is a matter for the tonal artist to ponder over as Audsley has done, but I will be glad to

see, for the present at least, some attempt at incorporating pure diapason tone.

It is useless to look for refined tones, mellow diapasons and shimmering, silvery mixtures as long as the high pressure craze lasts. If a beautiful ensemble is to be attained, I am sure that builders are on the wrong track when they attempt to replace mutation with heavily blown pipes, thinking that the intensified harmonics thus brought out will fill the need.

Had Berlioz, and a few more of us studied our Helmholtz and Robertson, for instance, this woful lack of knowledge would not be so apparent in our modern organ.

As it is, most builders and organ specification writers fondly imagine they are furnishing upper partials to the diapason by octave coupling. Hasten the day when they shall see a great light.

Memorizing

AFTER careful and thoughtful observation, I am convinced that every student of average musical intelligence can learn to play from memory. This is borne out by experience. For instance, in analyzing the memory failures of those who assert they cannot play from memory, one finds that in the first place they have endeavoured to remember a whole movement at once instead of four bars at a time.—*Frank Hutchens* in *Musical Australia*

St. Louis -- Second Presbyterian

The New Hillgreen-Lane Organ

ON the tenth of January was dedicated a four-manual Hillgreen-Lane instrument built to the specifications of Mr. Ernest Prang Stamm, and dedicated by him in recital, in the Second Presbyterian Church of St. Louis. This delightful instrument uses the extreme minimum of duplexing and borrowing; there is none whatever on the manuals save the duplication of Harp and Chime controls.

The instrument is divided between Chancel and Gallery, with duplicate consoles at each place controlling the entire instrument. The Great and part of the Pedal are in Chamber 1, the Swell in Chamber 2, and the Choir in Chamber 3, all in the Gallery; the Solo and Chancel divisions occupy Chambers 4 and 5 on either side of the Chancel. With the exception of stops No. 3, 10, and 13, the entire instrument is, as every modern organ should be, expressive. The multiple chambers give excellent expressive contrast, and though it is the practise of the builders to provide a master crescendo pedal for operating all shutters simultaneously, it was not done in this case by preference of the architect.

The division of the organ into two or more sections, located in different sections of an auditorium, seems to our way of thinking to increase its value, though the eminent organ architect, Dr. George Ashdown Audsley, sharply disagrees with this viewpoint.

The combination pistons are adjustable by merely setting the stop-tongues while the desired piston is being held. The single shutter of the separate Vox Humana chamber is operated, in both cases, by the general crescendo pedal of the division with which the Vox Humana is located. Perhaps we might wish for individual control of these shutters as well, since the expensive mechanism is already provided; we cannot have too much expressive freedom in the modern organ.

The color scheme is:
Flutes and Diapasons: white
Reeds: red
Strings: amber
Mechanicles: black

Our tabulation differs slightly from the figures presented in the program book but our data is based on information supplied by the factory and is to be accepted as accurate. Spelling is corrected to conform to the Audsley standard, minus the foreign accents. The Swell Quint Coupler to Pedal is evidence of the growing interest in the off-unison ranks that so enrich an organ. It is a question if the modern instrument should not sacrifice more of its 8' and 4' voices in favor of the off-unisons, softly voiced and of varied timbre.

SECOND PRESBYTERIAN CHURCH, St. Louis, Mo.

Builder: HILLGREEN, LANE & Co., Jan. 10, 1923

Specifications by MR. ERNEST PRANG STAMM
Duplicate Consoles in Chancel and Balcony

V.	P	7.	G12.	S14.	C	8.	L	8.	*N	7.	T56.
R.	7.	12.	17.	8.	8.					7.	59.
S.	11.	14.	14.	8.	8.					7.	62.
B.	4.	2.	—.	—.	—.					—.	6.
P.	260.	732.	1169.	572.	450.					499.	3682.

V.—Voices (Rank or Ranks of pipes on one knob)

R.—Ranks of pipes

S.—Stops (Registers and borrowed stops)

B.—Borrowed (only)

P.—Pipes

*N.—Chancel

PEDAL: V7.R7.S11.B4.P260.

1	32'	Resultant Nos. 3, 6
2	16'	SUBBASS—w—32
3	..	OPEN DIAPASON—w—44
4	..	BOURDON—w—44
5	..	DULCIANA—wm—32
6	10 $\frac{2}{3}$ '	QUINT—w—32
7	8'	Gross Flute No. 3
8	..	Dolee No. 4
9	16'	TRUMPET—r—32
10	..	TROMBONE—r—44
11	8'	Trumpet No. 10

GREAT: V12.R12.S14.B2.P732.

12	16'	OPEN DIAPASON—m—61
13	8'	OPEN DIAPASON—m—61
14	..	SECOND DIAPASON—m—61
15	..	GAMBA—m—61
16	..	GEMSHORN—m—61

17 .. GROSSFLOTE—w—61
 18 .. DOPPELFLOTE—w—61
 19 4' FLAUTO TRAVERSO—wm—61
 20 .. OCTAVE—m—61
 21 2 $\frac{2}{3}$ ' TWELFTH—m—61
 22 2' FIFTEENTH—m—61
 23 8' TRUMPET—r—61
 24 .. Harp No. 54
 25 Chimes No. 55
 Tremulant

SWELL: V14.R17.S14.B—P1169.

26 16' BOURDON—w—73
 27 8' DIAPASON—m—73
 28 .. SALICIONAL—m—73
 29 .. VOIX CELESTE—m—61
 30 .. AEOLINE—m—73
 31 .. VOILE D'ORCHESTRE—m—73
 32 .. GEDECKT—w—73
 33 4' VIOLINA—m—73
 34 .. FLUTE—m—73
 35 2' FLAUTINA—m—61
 36 IV CORNET—m—244
 37 8' CORNOPEAN—r—73
 38 .. OBOE—r—73
 39 .. VOX HUMANA—r—73
 Tremulant

CHOIR: V8.R8.S8.B—P572.

40 8' HORN DIAPASON—m—73
 41 .. GEIGEN PRINCIPAL—m—73
 42 .. DULCIANA—m—73
 43 .. MELODIA—w—73
 44 4' FUGARA—m—73
 45 .. FLAUTO D'ARMORE—w—73
 46 2' HARMONIC PICCOLO—m—61
 47 8' CLARINET—m—73
 Tremulant

SOLO: V8.R8.S8.B—P450.

48 8' STENTORPHONE—m—73
 49 .. GAMBA—m—73
 50 .. TIBIA CLAUSA—w—73

51 4' FLUTE MAGIQUE—wm—73
 52 8' TUBA MIRABILIS—r—85
 53 4' CLARION—r—73
 54 HARP—b—49
 55 CHIMES—b—25
 Tremulant

CHANCEL: V.7R7.S7.B—P499.

56 8' DIAPASON—m—73
 57 .. VIOLE AETHERIA—m—73
 58 .. UNDA MARIS—m—61
 59 .. COR DE NUIT—w—73
 60 4' FERNFLOTE—w—73
 61 8' VOX HUMANA—r—73
 62 .. FRENCH HORN—r—73
 Tremulant

COUPLERS: 39.

	Pedal	Great	Swell
4'	GS N	GSCL	S
8'	GSQCLN	SCLN ¹	S
16'		GSCL	S
	Choir	Solo	Chanc.(N)
	SC	LN	N
	SC	LNN ²	
	SC	LN	N
	Q—Swell Quint		
	N ¹ —N on—G off		
	N ² —N on—L off		

ACCESSORIES: Manual: 25

PISTONS: P3.G4.S4.C3.L3.T8.
 Coupler Cancel

PEDAL:

G—P reversible (left)
 Tutti Piano (right)
 Crescendos:
 Great (3d)
 Swell (4th)
 Choir (2nd)
 Solo (5th)
 Chancel (1st)
 Register (6th)



THE NEWEST HILLGREEN-LANE CONSOLE TYPE

Built for the Second Presbyterian Church of St. Louis, with two exactly duplicate consoles in Chancel and Gallery. The utmost convenience is obtained by the elliptical arrangement of the stop-tongues the lower row of which controls the registers and the upper the couplers of the six organs left to right: Pedal, Swell, Choir, Great, Solo, Chancel. The G-P Reversible is to the left of the crescendos and the Tutti Piano piston to the right. Above the top manual are the 8 full organ pistons, and the Coupler Cancel is to the left under the bottom manual. The elliptical console cannot be praised too highly

THE CHURCH

The Boy-Voice from Nine to Nineteen

XI.—A Summary

ELIZABETH VAN FLEET VOSELLER

IN CLOSING, some hints are added with a hope of making easier the path to the final goal of artistic and effective results for both teacher and pupils.

THE EXERCISES

The exercises throughout will meet the requirements of any vocal difficulty to be found in the voice of the average boy. They may be used in class-room work as well as individually, for they have been tried on groups of boys as well as separately, with great success. But it is to be remembered that the NUMBER of exercises will not necessarily produce a fine voice. Instead, a few well chosen ones will do the work if they are carefully and thoughtfully studied.

One of the finest boy-soprano trainers in this country uses but about four vocal studies, yet his children seem to have a most perfect and intelligent technic at their command.

So, instead of overloading the child with exercises, a much better and quicker way to success is to make them of difficult and tricky phrases in songs, transposing them above and below the position in which they are written, thereby giving the technical skill desired and adding to the singer's repertoire.

SONGS

In teaching songs, great pains should be taken to select as broad a style as possible.

The songs for use must be chosen with a view to suiting the singer's special ability. However, that must not hinder the study of other forms of singing. Arias and recitatives, songs secular and religious, will be very helpful, and the child will develop much greater breadth of style and interpretation by their use.

SMOKING

From the beginning, a boy must be made to know that smoking will probably ruin his voice.

The majority of boys acquire this habit from nine to fourteen years of age; their throats are naturally very tender, especially as the mutation period draws near, and it is a rare case indeed that a child with this habit will not roughen his voice, and make the singing of a clear, pure quality of tone almost an impossibility.

SOFT SINGING

Soft singing will preserve and develop a voice much faster than permitting a boy to use all the tone he can make. The latter will develop only a noise, and probably a wrong production.

Also watch constantly that the lower jaw be loose, and that no "pull" exist there, for it would defeat every effort to produce a lovely tone.

DARK TONE FOR SOPRANO

A boy-soprano's tone should be darker and more covered than that of a young tenor. Constant use of "oo" and "o" will keep the tone from becoming flat — particularly at the top of his scale. A round mouth, loose jaw, and good lift from his diaphragm are the most important factors in keeping the proper color in his voice.

CHEST VOICE

A beautiful chest tone must be developed from the lower voice by a boy-soprano. His singing will be very unsatisfactory otherwise.

SINGING OFF PITCH

Flat singing is usually due to forcing the tone, inattention and laziness, or fatigue on part of the singer; while sharp singing is the result of a poorly managed breath, more frequently than any other cause. It usually occurs the first few weeks of training when a boy will have this tonal difficulty. It can be overcome with careful listening, and his pride must be constantly stimulated while he is made to realize that singing off the pitch is very unmusically and inartistic.

ALTO

In working with a boy-alto, be careful to obtain a CLEAR tone. Its depth tends to thicken it. It should be round, flowing, and rich, but very clear.

DAILY SINGING

Too much emphasis cannot be put on the value of making a growing boy sing EVERY day. The loss of only a few days work will tend to stiffen the muscles of his throat, adding to his already difficult vocal condition.

REGISTERS

The subject of registers need be but little discussed with the boy. If he realizes the necessity of a perfectly smooth scale throughout his range, he can make it so by listening to the quality of his voice.

THE TENOR

A whiter quality of tone is required of a boy-tenor than of a boy-soprano.

The use of "ah" sung rather extremely will be better for him at first than the "oo" or "o" of his younger days. This white tone comes further forward, and since the heavy voice of his low register tends to become throaty, the darker and deeper quality must be sacrificed for a time.

Also the shouting quality so frequently heard at the top of his voice is to be especially avoided.

However, the tone must have a certain vitality in it no matter how soft, for without that life its quality will never be effective and telling.

THE TONGUE

If the tone remains rough, it is probably due to the bad management of the tongue. Watch the breathing. If the breathing is right, the tongue will lie flat in the mouth.

EXPRESSION

Expression in singing is a most abused term, for its real use is hardly realized except by a singer of a great deal of finish.

Expression or interpretation is an art in itself, and yet to the child it is as natural as breathing, for to him are given visions that older ones do not see. Everything he hears is true and in delivering his text he will unconsciously make it mean something. He may not have the right idea, but an idea he will have, and the teacher must therefore be alert to guide the childish vision into the truth.

Artistic phrasing and beautiful enunciation will also add greatly to the charm of a song and to its appeal to the listener, for these are elements included in what are known as expression and style.

Finally, make the training throughout simple and sincere. Seek for no tricky effects, but rather aim for that pure and natural style of singing, so earnestly cultivated by the old Italian masters.

No other art holds such possibilities for uplifting the heart of the young as that of song, so let us use it as a glorious gift to make nobler and better those who sing and those who hear.

THE END

A Few of New York's Notables

I.—How St. Bartholomew's Does a Carol Service

I PASSED the Church at 3:35 and seeing crowds of people entering in good numbers I thought the service was scheduled for four o'clock and went in. All seats were taken by 4:15 and by 4:30, the hour of service, there were many standing in the rear. St. Bartholomew's is one of our newest and best churches; it has the air of modernity and sincerity combined. The organ is divided between chancel and rear gallery, with the tall and narrow flat grouping of pipes on either side making a fine impression. But nothing happened till 4:30. Why not have an associate organist to furnish music for those who arrive before the hour of service? Here is a chance to bring added beauty into the lives of several thousand people each Sunday. It is being ignored. Later developments enforced this need, as the organ itself was not heard throughout the service to any advantage, yet it is a bit of equipment for which St. Bartholomew's paid a great price.

At 4:30 there was some pianissimo improvising that began, if I remember rightly, on the gallery organ; it continued a few moments and then the processional was played partly through mezzo-forte. The choir answered in the distance with a part of the processional, perhaps finishing what the organ began, I do not remember. Then the gallery organ asserted itself fortissimo and in a measure or two the processional began. At one interlude between verses the gallery organ again was used fortissimo.

Brief opening sentences followed and then the first Carol, "SNOW-BOUND MOUNTAINS", called a "Carol of the Russian Children", unaccompanied, with a chord or two to give the choir the key — which was done for each unaccompanied number, and most of them were unaccompanied.

The Scripture Lesson followed, then Sweelinck's "BORN TODAY", then the creeds and prayers, and then five Carols: Praetorius' "LO HOW A ROSE", Rachmaninoff's "GLORY TO GOD", Dickinson's "NOWELL", Jungst's "WHILE BY MY SHEEP", and an old Alsatian, "SLEEP LITTLE DOVE OF MINE."

The congregation stood while the choir sang ADESTE FIDELES and a few more courageous souls moved their lips as though

they would like to sing and undoubtedly would do so if it were not in church. The inevitable offering, Adam's "O HOLY NIGHT", a brief prayer, choral Amen, the hymn "SILENT NIGHT", the recessional, and postlude. Thus endeth the service.

St. Bartholomew's is sensible enough to have a chorus choir and to furnish enough funds to insure an adequate number of singers, fifty in this case; a harpist was there and also a violinist, though it is difficult to tell why, as they were heard chiefly in the postlude and were not even needed there. The processional and recessional are too traditional for any use; the congregation ignored them completely, and when it came to the recessional with the basses and tenors only on the final verse the effect was absurd. Such is the power of tradition; thousands of churches tolerate the same absurdity Sunday after Sunday and no prophet has arisen to remedy matters. They can be made effective; true, it takes a great deal of work and constant care; but if they are not worth that constant care, let's throw them overboard and play a march or a ditty or do something more sensible. We and our churches cannot expect to fool all the people all the time; our attempts to do so are rapidly proving disastrous. This is not necessarily the fault of St. Bartholomew's organist; sometimes, though it is a sad thought, there are higher powers than organists.

The work of the choir is excellent; there is a command of extreme pianissimo that is remarkable. I am almost forgetting to mention that the organist of St. Bartholomew's is Mr. David McK. Williams. His unaccompanied numbers gave him full chance to conduct through the service, which he did from behind the scenes. The pianissimo work just mentioned was frequently used as an echo effect. Mr. Williams has so trained his forces that he gets his melody wherever it is, and as it lies chiefly in the soprano he gets it there, not merely by accident but by training; his contraltos, tenors, and basses are trained to furnish an accompaniment for the sopranos, just enough to support but never over-power the melody. There is noticeable also a free counterpoint within the choral mass; no matter where or

when a melody or theme may arrive in any of the under voices, it is brought forward artistically, if it merits it.

Especially was this noticeable in one of the verses of the magnificent Dickinson number where the soprano has a melody accompanied only by the other voices in a style of writing that I for one have never met with in any other choral work; it is orchestral in style, and most charming.

The old Alsatian Carol to my mind was spoiled by the contralto's idea that anything sweet and tender must be also sweetly dragging and that perhaps after all rhythm is only an inessential. In an accompaniment that writes quavers to vocal crochets, a singer's obligation is not to run wild but to keep a sense of the rhythm so that the accompaniment the composer has written shall be safe and sane. There is another idea that vocalists sometimes exhibit; the phrase "lull to rest" brought it forward; the "rest" was sung so extremely pianissimo that one had to work hard to hear it at all. The restfulness was destroyed by an enforced effort to hear it. Pianissimo that does not carry to the back pew is faulty vocalization.

The *Adeste Fideles* for the congregation was played half through before the singing commenced; Mr. Williams holds the full organ chord a moment after the voices have stopped at the end of each verse. Years ago we had the notion that we certainly should have to improvise after each verse. We grew wiser and turned merely to the task of holding the chord on the Swell, dropping the Great out of it with voices. We need only hear some other organist do it to see its bad effect. Mr. Williams' solution of it, by holding full organ a moment, is perhaps the least objectionable, but I still am of the opinion that the best practise is to stop the organ completely exactly when the voices stop.

The Adam number was not long enough to fill the money-collecting period so Mr. Williams improvised, crescendoing to fortissimo when the money was carried forward and when the organ stopped the choir was already singing the old familiar "All things come of Thee" — I thought the entrance was fine and quite original; it raised it out of the commonplace and seemed to unite the service a little better by destroying the choppiness that results when one number follows another like brick on brick in the wall of a house.

Mr. Williams has developed a unity of tone from his chorus, and he has them under fine command at all times. His work is abundantly worth all the praise that it is given by his fellow choirmasters. If there be any room for further development it would be in the direction of the *sforzandos*, *fermatas*, sudden pauses, and all such plays upon tone and tempo. The smooth-flowing tone, fine-spun pianissimos, absolute rhythm, and independence of parts, have all been developed to a point of perfection. And it is to be hoped that some great church like St. Bartholomew's will set the example to all others in the point of either perfecting the processional and recessional, at the tremendous cost of time and constant effort, or will throw them out of the service entirely as no longer fit to take up the time of busy men.

The postlude was Busser's *SLEEP OF THE INFANT JESUS*, played by organ, violin, and harp; the congregation remained for this brief number.

The first six Carols were unaccompanied, and there was no sermon. In other words, the organist was the service. If we could spread this information abroad throughout the land, that the newest and largest church in New York City announced a Carol Service for Sunday afternoon in which there would be no sermon whatever, and that every pew was filled fifteen minutes before the service began, perhaps other church directors might discover a new idea too. Cannot we do good and inculcate good thoughts and good desires, without talking them into people? I believe we can. So far as I am able to read the world today, that is the only method the Almighty has discarded; He uses many other means, but I know of no man in the past five centuries who claims to have heard Him talk.

St. Bartholomew's Carol Service had a message of great love and beauty from God to man; I have no doubt that it reacted in a wholesome way from man to man for many of those who were there. I have not tried to convey the message; that would take too long. I have tried only to tell of the simple means and constant effort by which such a message is to be achieved. If the visiting choirmaster in New York ever wants to hear a perfect choral pianissimo, let him visit St. Bartholomew's when Mr. David McK. Williams is there.

John M'E. Ward

"WELL, I'm still alive after the experience — it isn't every fellow who can hold down one continuous, consecutive, and otherwise prolonged job for thirty-five short years. And I've been and still am happy there." Thus writes that Philadelphia institution known as Dr. John M'E. Ward, president of the American Organ Players Club, the oldest of the important organists' organizations in America.

The occasion of the above outburst of thanksgiving was his celebration on December 25th last of his thirty-fifth anniversary as organist of St. Marks, Philadelphia. And St. Marks can celebrate also, for in seventy-two years it has had but two organists, Henry C. Knauff, a prominent organ builder in his day, and Dr. Ward.

Dr. Ward has played church organs for forty-five years, and is that young, plus a few more. It is hardly probable that he shall ever be as old as he is young. It's his nature to be otherwise. He inherits his music from his father who directed his early education and to whose rigid discipline he owes his peculiar insight into the finer grades of music. One Easter Sunday in the days that have gone he was unexpectedly called upon to play an elaborate music program without preparation. He acquitted himself to such a degree of satisfaction in the eyes of the church authorities that when their organist succumbed to the illness that had suddenly overtaken him Dr. Ward was elected to his place as organist of the old Christ Church — the edifice made famous in Revolutionary days by the attendance of Washington, Robert Morris, Franklin, and other notables.

This position he held for ten years, meanwhile continuing his studies with Mr. H. G. Thunder, Sr., and studying voice with Emil Gastel and Aaron Taylor; his theory was studied under Dr. H. A. Clarke of the University of Pennsylvania.

In 1888 he became organist and choir-master of St. Marks Lutheran Church, known as the high church, musically, of the Lutheran denomination in Philadelphia, having as its pastors only men of the highest rank as orators. The plot upon which the original church stood is now given over to commerce. About two years ago it was

decided to erect a modern church equipment in a new location, and the new structure is a copy of Santa Maria in Milan, in the shape of a Maltese Cross with a dome and recessed chancel, in which are found two sections of the organ, and the mixed chorus



THIRTY-FIVE YEARS PLUS

And still going strong, is the record of Dr. John M'E. Ward of Philadelphia, organist of St. Mark's Lutheran

of forty members. The Echo and Great Organs are in the gallery at the opposite end of the building.

His thirty-fifth anniversary was celebrated by the church and choir in several appropriate gifts, the most substantial of which was an increase in salary — a gift every man appreciates. One feature of the celebration was that both in church and Sunday School the music sung was entirely the composition of Dr. Ward.

Besides being an organist and choir-master, Dr. Ward is a practising physician whose cheerful disposition and kindly nature undoubtedly do as much good as his prescribed pills — if physicians still prescribe pills. One of the poetic members of his

choir invented a poem of which we quote the opening lines:

"Doc Ward is a Prince and proud of his job
Of playing the organ for 'dis angry mob—"

President of the American Organ Players Club, Treasurer of the Pennsylvania Guild

Chapter, Executive Committeeman of the National Association, and honorary member of the Lancaster Association — a live man, interested in and cooperating with everything and everybody doing good in the cause of the future of the organist's profession. Like Abou Ben Adhem, "may his tribe increase."

The May Calendar

MAY HAS the Ascension to boast of ecclesiastically, Memorial Day politically, Mothers Days socially, and a goodly number of American composers' birthdays musically, so that program making ought to be interesting.

SUNDAY MAY 6th

THE 5th Sunday after Easter is a long way from the words of Christ so far as the Episcopal lessons go — Zechariah trying to prophesy God into forever upholding the Jews in favor above all nations, the Apostles talking about serving tables, and Paul writing about various theories — not much to clean up America or minister to the sore needs of Europe. The Catholic lessons include Christ's dialogue with Thomas after the resurrection. We might just as well frankly and freely desert theology and try to do some good in the world with our music thoughts this day. Musically, we have the birthday of T. Tertius Noble, who devotes almost all his compositions to the church, on the 5th of May, 1867; and the birthdays of Dickinson on the 7th, 1873, Brahms 1833, and Tchaikowsky 1840: the Lusitania received its cowardly and fatal blow on the 7th of May in 1915. Unless we wish to be an apple tree or a mud turtle we cannot ignore the world in which we live; we differ from these creatures in that we were made to take note of and improve conditions around us. Programs will be the more interesting if they have some ideas behind them. A Noble program, for example — for Mr. Noble has given many beautiful and sublime thoughts in music for both organ and choir. A Dickinson program, a Tchaikowsky program, a Lusitania Memorial program. Our own suggestions, in spite of this advice, had best be general:

Kursteiner's "HOPE", 3-1-33, K. & R. (reviewed in our Vol. 3, No. 1, page 33,

published by Kursteiner & Rice) is a stalwart anthem for chorus, or perhaps quartet, that is also published in solo form;

Nevin's "OH BE JOYFUL", 4-10-344, Ditson, is a simple anthem of jubilant qualities;

Foster's, Noble's, or Salter's setting of "SOULS OF THE RIGHTEOUS" (the last named reviewed in 4-4-120) will serve as a memorial anthem when such is desired; Foster's setting is in simple and melodious form and enjoys great popularity, for chorus or quartet (with slight changes); Noble's setting is for unaccompanied chorus or quartet in close harmony and not diatonic;

Wooler's "BLESSED SAVIOR MINE", 3-10-361, Summy, an anthem worth using;

Coerne's BESIDE STILL WATERS, 3-1-32, Ditson, is a meditative organ number of good quality, easy to play and for serious prelude;

His RIVER OF LIFE, 2-10-432, Ditson, is of similar qualities, and will be a good companion piece for a meditative evening prelude;

Dethier's PRELUDE in E minor, 3-11-392, Fischer, is a more commanding number for morning use, not altogether easy to play;

Friml's CHURCH PROCESSIONAL, 3-8-305, Schirmer, will make a fitting postlude for any solemn service.

SUNDAY MAY 13th

THE second Sunday in May has been made, by common consent, Mothers Day, with the fair state of Pennsylvania backing it up by making it legal. The outward badge is a white carnation; the inward a white heart that flows a warm red for that ideal, Mother. To be sure, the day is also the first Sunday after the Ascension. In the presence of these two subjects we do not need to refer to any stated Scriptural subjects for our programs. Perhaps some of us can take note of the birthday of that great American church composer, Henry Clough-Leigher in

1874 and on the 13th of May. Our suggestions:

Clough-Leigher's compositions were rather thoroughly dealt with in our June issue of 1920; he is a composer serious choirs dare not ignore;

Barnby's "KING ALL GLORIOUS" is one of the finest anthems for use at Ascension time (Ascension comes on the 10 of May this year); there is a big solo for tenor and an excellent one for bass, while the anthem itself calls for a chorus on account of its bigness, though a quartet can do it so far as the notes are concerned; it is easy enough for the average chorus to attempt;

Burleigh's "SWING LOW SWEET CHARIOT", 1-5-289, Ricordi, ought to be all the more effective for its simplicity; it can best be done as a solo;

Nevin's "THE COMFORTER CAME TO MY HEART", 4-4-20, Ditson, is a simple number with appropriate text, for chorus or quartet;

Tours' "MOTHER O' MINE", the popular solo, certainly has a place on today's program, for it touches the very heart of Christianity; almost any singer with a heart can do it well enough;

Goodwin's AT THE CRADLE SIDE, 3-6-218, Ditson, and his IN OLDEN TIMES, 3-3-111, Summy, are two fine numbers of descriptive character, and a spirit suitable for use in a Mothers Day program; both are easy to play and make interesting and good music;

Johnson's two companion organ pieces, THE SIGH and THE SMILE, 3-12-454, Gray, could be used with good effect; both are easy to play and the second one is particularly beautiful music;

Listz's LIEBESTRAUME, 3-12-441, Summy, is a beautiful number and finely arranged for the organ;

Yon's SPERANZA, 4-4-139, Fischer, is an excellent little number of fine musicianly qualities, that would perhaps mean more to the average congregation under its English title Hope.

SUNDAY MAY 20th

SINCE the stated lessons of the day refer to ancient Jewish history and the record of the early Christians, without giving anything of particularly helpful application to today's needs, we shall consider the day open for general programs of interesting music backed by moods and texts that shall be as helpful as possible.

Abbott's "JUST FOR TODAY", 4-2-53, Sum-

my, is an appealing prayerful number that is sure to leave a good impression and command interest; it is simple and melodious, for quartet or volunteer chorus;

Burleigh's "BY AND BY", 1-5-289, Ricordi, is a beautiful solo with a text that is quite appropriate for the post-Ascension season when thoughts are more or less centered on the teachings of Christ relative to the future;

Kursteiner's "PRAISE", 3-4-145, K. & R., is published in anthem form and also as a solo, and is effective either way; Strong, commanding music of a most wholesome order, and neither difficult nor easy; quartets can do it well enough;

Milligan's "GIVE UNTO THE LORD", 4-12-408, Schmidt, is a fine anthem with such qualities as grow in favor with repeated hearings; its beautiful coda is one that will linger in the memory long after the service is over; it is easy enough for average choruses, and a quartet choir can do it with credit;

Austin's PILGRIMS PROGRESS, 3-4-116, 4-10-336, ought to be used frequently; one of its twelve parts would make an excellent morning prelude for any Sunday, and all twelve are easy enough to play;

Buck's WEDDING MARCH, 4-4-138, Ditson, is a tuneful piece that can well be used under its own or another title, as the church seems to think the performance of wedding ceremonies is strictly its exclusive affair irrespective of all the peculiarly binding legal aspects;

Cadman's MEDITATION, 3-9-340, Fischer, is a worthy number by one of America's famous composers;

Coleman's LONDONDERRY AIR, 5-1-39, Schmidt, is an old folk-tune that will also linger in the memory after the service is gone and forgotten; it is easy to play;

Dethier's THE BROOK, 3-11-392, Fischer, is one of the most successful and delightful music portrayals of the works of God; not at all easy to play but more than worth the effort; it is highly appropriate for the merry month of May.

SUNDAY MAY 27th

DECORATION DAY will undoubtedly color the services of this Sunday, and rightly, for it gives thanks to God for the humanity of men who were willing, on the one side, to lay down their lives for the cause of freedom and justice, and, on the other, for their own ideas of personal freedom also, how-

ever violently they ignored the ideals of that same freedom applied to other men. This, incidentally, is Trinity Sunday, one of the concoctions, of theologically minded men, which I have never been able to conscientiously reconcile with what the Bible gives as the direct statement of God himself to the contrary, in the very first of the Commandments where he says "the Lord thy God is one God." But never mind, we are paid to give reasonable obedience to the creeds and ideas of the churches we serve — at the same time each of us giving also reasonable obedience to the conscience and intelligence which God may have thrust upon us.

Tchaikowsky's "HYMN TO THE TRINITY", an unaccompanied number for chorus or quartet, is beautiful and ought to appeal to all congregations;

O'Hara's "THE LIVING GOD", 4-4-129, H. & D., is a vigorous solo with a thoroughly modern and sensible text, easy enough to sing, and well worth pondering;

Thompson's "SPIRIT OF GOD", 2-12-514, Fischer, for chorus or quartet;

Whitmer's "O THOU WHO DWELLEST", 2-6-249, Gray, is an unaccompanied number of serene beauty, solemn and reflective; a chorus should be of pretty good order to do it well;

(The above four numbers will cover the spirit of Trinity Sunday well enough; I know of no anthems suitable for our Memorial Day, and if any reader knows of any such anthems that are worthy of use he will confer a favor upon us all by making them known.)

Day's NOCTURNE, 4-12-423, Fischer, is a very worthy number for evening prelude, and, under another name, it could be made to fit the memorial service idea; it is fine music, written by a genuine American;

Frysiner's TRAUMLED, 2-11-454, Fischer, is a melodious bit of music, easy to play, and interesting to all congregations;

Gaul's CHANT FOR DEAD HEROES, 3-2-69, Gray, is a solemn funeral march with a proper title for Memorial Day;

Goodwin's TOLD BY CAMPFIRE, 3-1-32, Summy, may not have been intended for the war camp, but again it may; at least its title is appropriate and its music likewise.

Repertoire Suggestions

With Special Reference to Average Chorus and Quartet Choirs

WILLIAM BAINES
"THE SILENT SEA"

ANTHEM for chorus or quartet, with an accompaniment that merely duplicates the voice parts, but which is partly essential to the work because of the added motion it gives. It is of the melodious type, true to form; not invented music but rather music based on some inspiration or other. It is very simple and straight-forward music, within easy reach of volunteer choirs, and also of quartet choirs. It is not intended for the purists as much as for the practical every-Sunday organist whose congregations like a little tunelessness at least once each week, and organists having congregations of this class can safely purchase the anthem on our recommendation. They will find it likable music of a wholesome order. (Schmidt 12c)

SAMUEL RICHARD GAINES
"FROM EVERY EARTHLY PLEASURE"
ANTHEM for chorus or quartet, with solo

for high voice and an accompaniment that is interesting in itself. It is harmonic in mood rather than melodic, and certain of the harmonic phrases are quite appealing, as for example the very first one; and the strong unison snatch on the bottom of the eighth page is brilliant and commanding—a flash of color thrown across the general scheme which lasts but a moment before it merges again into the harmonic whole. There are bits of inspirational work evident throughout, though the composer has not been able to match his inspirations with equally good efforts of his own. The melody is on the top and the effects are derived from the harmony the other voices add to it rather than from any melodic worth of their own, though there is good enough movement within the voices. It makes an appeal, and its text is good from the modern viewpoint—it is not the one that usually comes to mind when this title is given. It is easy to do, and perhaps will be more effective for a quartet than for chorus. The accompani-

ment allows the organist to help with the interest rather than asking merely to help singers who should need no help. (Schirmer 15c)

GEORGE F. HAMER
"LIKE AS THE HART"

ANTHEM for chorus or quartet, with solo for soprano, and an accompaniment that for the most part merely duplicates the voices. It would seem as though there is no use for any new settings of this text, but the present number escapes condemnation by drawing into it various other texts—"Thou art the God of my strength", "Why hast Thou put me from Thee?", "O send out Thy light", etc. It opens smoothly in 3-4 rhythm and then on the bottom of the second page the best part of the anthem appears in a brief snatch of antiphonal work between low voices and high, with the organ merely marking the rhythm and punctuating the thought by two repeated chords on the first and second beats of the measures; for a chorus it will perhaps improve the effect if the antiphonal work is done between women's voices and men's voices, and the parts are of such moderate range that this is easily accomplished. Then the spirit of the opening theme returns, to be followed on page 6 by a soprano solo in 9-8 rhythm and largely on minor tonality. The final page 7 restores the opening passage. The anthem is easy to sing and, as noted, is quite varied in context. (Ditson 12c)

CUTHBERT HARRIS
"I WILL LAY ME DOWN"

ANTHEM for chorus or quartet with solo for soprano and the usual accompaniment that starts off delightfully independent of voices but sinks back disappointingly as a mere duplication of voice parts. As a setting of the text the music is finely in keeping; there is a restfulness, a repose, a confidence that is catching. And the three-page brevity makes it useful in many services where it can be used as a final response, perhaps omitting the solo sections and using only the four-part harmonization—or when occasion requires the four-part could be omitted and the solo parts used alone either as solo or unison. It is smooth, melodious, easy to sing, of moderate range, and well within reach of volunteer choruses and quartet choirs. (Schmidt 10c)

PHILIP JAMES
"SONG OF THE FUTURE"

WHAT future? Where is the composer going? Why? If we go with him, where will we land? Will we like it when we get there? I do not know. Let's go with him and find out. He who ventures nothing, gains nothing. We need not burn our bridges behind us. None but the serious organists need bother with this double chorus on secular text, unaccompanied. But any conductor of competent choral body who refuses to secure a copy for examination is doing Mr. James no injury but merely consigning himself to the room in the Metropolitan Museum where antiques are kept. Though this does not mean that after we have examined what Mr. James is doing we must go along with him. No man today can afford to ignore something merely because he does not understand it or like it on first acquaintance. That is why a reviewer has little right to speak in too great detail of something which rather deserves to be examined in detail and thought about in detail each man for himself. When Columbus comes to you and says to you for the first time, The world is round, don't say either yes or no, but merely say, Is that so?, and do some thinking for yourself later. I would like to hear some competent (in this case it would have to be professional) double-chorus sing this work; lacking that pleasure I should then be satisfied to know what several organists should think of it after they had given it themselves and worked on it at many rehearsals. Since I cannot have either satisfaction, I urge you to get a copy for your own examination. (Gray 25c—22 pages)

RACHMANINOFF
"BLESSING AND GLORY"

ANTHEM for chorus with accompaniment that merely duplicates the voices for the first half, and might therefore be omitted until the fourth page is reached, where its repeated chord triplets adds a certain amount of vigor and enthusiasm which will be needed to reinforce the voices. It is a fine setting of the type that becomes more interesting as it is better known, an anthem that will not wear out with two or three repetitions each season. It is easy to do, not melodious for melody's sake, rather striving to set a given text with emphatic music. Individual organists will have their

own ideas as to how they will want to interpret the number and will be able to put their own stamp on it each time they present it, all of which will enhance the composer's efforts and make his number all the more popular with public and profession alike. Though it can be done by a quartet, the reviewer is inclined to prefer it as a chorus. (Ditson 12c)

JAMES H. ROGERS
"LORD THOU HAST BEEN"

ANTHEM for chorus or quartet, with solo for tenor or baritone, and an independent accompaniment which virtually leaves the chorus unaccompanied and merely serves to keep them on the key, though the effect is by no means unsatisfactory or choppy. The anthem is of that type which congregations do not whistle on the way home, but which choirs sing the first time as a matter of routine; the second time they sit up and take notice; and the third time they like it immensely. By the sixth hearing the congregation likes it just as well. And this is the kind of music we all need. There is abundant opportunity for interpretive effects individualistic to each organist using it; the text is wholesome and fine for modern churches, without injuring the stand-patters in the least. The notes are easy and in spite of the seven-part writing for three measures on page 6 a quartet can do it with a fair degree of satisfaction. We recommend it to the consideration of all organists. It will not tickle ears but it will ultimately make a dent in hearts. (Flammer 15c)

FREDERICK N. SHACKLEY
"REJOICE THE LORD IS KING"

A VIGOROUS anthem for chorus, with bass solo, unison passage for men's voices, and spirited accompaniment. Our illustration



shows the opening passage for chorus after an introduction of four measures in the style as shown in the accompaniment. This accompanimental figure is of vital impor-

tance to the whole anthem, though it is used only in the first four pages; couple this strong and vigorous accompaniment with the assertive voice part, and the result is a good anthem worth using in every church. After two pages in major tonality the same treatment is used in minor key, and then begins a broad bass solo passage, which might be taken by all the men in unison; this, also, is good music, and in strong contrast with the spirited movement of the first section. Page 6 introduces another theme for chorus against an organ answering part, used in the style of the motive, with good economy of material, so that the effect does not become chaotic. Then a unison passage for men's voices brings in an interesting combination of three-against-two, and finally the full chorus enters again and finishes with the theme as introduced third. This makes ten pages of interesting music, for chorus rather than quartet, though there is nothing to prevent a quartet's doing it well enough; it is only the vigor and bigness of the style that calls for a chorus. The notes are easy so that any volunteer chorus will be able to do it justice. (Schmidt 12c)

LILY STRICKLAND
"SAVIOR HEAR US"

ANTHEM of the hymn-anthem type, unaccompanied, with a chorus that reminds one exactly of the chorus of our old familiar hymn, "Even Me". Its music is kindly, human, melodious, pleasingly harmonic. Easy for any volunteer chorus, and recommended wherever humanity in music is valued higher than science. It is not shockingly beautiful or inspirational, but it is good honest musical music of the kind that carries a message for most people. It is strictly for the morning service. Two pages of music, two verses of text to one setting of music on the first page, one verse of chorus with one setting used twice on the second page. (Schirmer 6c)

RECENT PUBLICATIONS

HARVEY B. GAUL: "BENEDICTUS ES DOMINIE", two chants, a single and a double, easy diatonic harmony. (Schirmer 6c)

CUTHBERT HARRIS: "HARK MY SOUL", a simple setting obviously intended for Sunday School use, or perhaps processional. It is written in 6-8 rhythm and instead of accenting the comfort idea of the text, as the Shelley setting does, it

rather stresses the joyous aspect—be happy, God is in His heaven and all must be well with man. The only harmony in the three-page setting is the final page, and it is optional even there. The range is easy for unison work, the spirit light and jubilant, and the accompaniment march-like and emphatic. (Schmidt 8c)

M. CHERUBINO RAFFAELLI: "O JESU DEUS MAGNO", a four-page Latin-text setting for chorus, simple and easy writing, within the reach of all. (Schirmer 10c)

HELEN SEARS: "O SALUTARIS HOSTIA", "TANTUM ERGO", "VEXILLA REGIS" (being interpreted: "O Saving Victim", "Such a Sacrament", "The Royal Ban-

ners"); three choir numbers with Latin and English texts, the first by far the best, opening with solo and then giving a harmonized version. The other two numbers are for four-part chorus unaccompanied. The first number is quite agreeable music and sets its text well, which indeed do also the second and third; but these other two numbers give the impression that their composer was following the theoretical advice of a teacher and trying to compose without consultation with the piano, with harmonic progressions that seem to the reviewer unnecessarily awkward. All are churchly in the best sense, that churchliness demanded in true catholic and episcopalean churches. (Gilbert 12c, 12c, 15c)

Service Programs

Readers are invited to participate in these columns by mailing a few of their representative programs on the first of each month under one-cent postage to the Editorial Office. 467 City Hall Station, New York, N. Y.

MISS JESSIE CRAIG ADAM
ASCENSION — NEW YORK
February Oratorios

Gounod's Redemption
Mendelssohn's Saint Paul
Stainer's Crucifixion
Rossini's Stabat Mater

CHARLES E. CLEMENS
PRESBYTERIAN COVENANT — CLEVELAND
Cappoci — Sonata E
Carelli — Suite F
Faulkes — Scherzo Symphonique
Lemare — Song without Words
Sabin — Bouree D
"The Eternal God" — West
"Seek him that maketh" — Rogers
"O Holy Jesu" — Lvoff
"Blessed are the Men" — Mendelssohn
"Holy Redeemer" — Arcadelt
"Come now and let" — Briant
"The Radiant Morn" — Woodward

CLARENCE DICKINSON
BRICK CHURCH — NEW YORK
Cesar Franck Program
O.: Allegro Maestoso: Finale B-f
Violin: Allego Moderato
Song: "O Loving Saviour"
O.: Andantino
Violin: Rondo

O.: Doll's Lament
Song: "Panis Angelicus"
O.: Piece Heroique

MISS DORA DUCK
ST. LUKE'S — ATLANTA
Vrethblad — Prelude Contemplation
Yon — Jesu Bambino
Bach — Holy Night
Sowerby — Rejoice Ye
Boellmann — Priere — Toccata
Stebbins — Swan
Vierne — Allegro (Son. 1)
Stebbins — In Summer
Widor — Toccata (Son. 5)
"Seek Him that maketh" — Hopkins
"Before the Heavens" — Parker
"Souls of Righteous" — Noble
"Send out Thy light" — Gounod
"Here O my Lord" — Dearle

GEORGE W. GRANT
ST. JAMES — LONG BRANCH, N. J.
Tchaikowsky — Andante Cantabile
Nevin — Will o' the Wisp
Cadman — Land of Sky Blue Water
Johnston — Evensong
Gounod — Marche Militaire
MacDowell — To a Wild Rose
Lemare — Andantino
Sheldon — Song of Praise
Saint-Saens — Prelude (Deluge)
Stoughton — Chinese Garden
Dubois — Toccata
"Magnificat and Nunc Dim. F" — Steane
"My Song shall be of Mercy" — Hunn
"O how Amiable" — Barnaby
"Magnificat and Nunc Dim. D" — Field
"O Taste and See" — Goss
"Magnificat and Nunc Dim. D" — Clare

"Whosoever Drinketh" — Field
 "Sing O Sing" — Neidlinger

RAY HASTINGS

TEMPLE BAPTIST — LOS ANGELES

Rosse — Intermezzo
 Doud — Nocturne
 Kern — Victory
 Pease — Twilight Devotion
 Schumann — Canon
 "Great and Marvelous" — Turner
 "Holding On" — Gabriel
 "Hark my Soul" — Shelley

HOWARD ROBINETT O'DANIEL

PRINCETON PRESBYTERIAN — PHILADELPHIA

Mendelssohn — Andante Tranquillo
 Meyerbeer — Marche du Sacre
 Mozart — Menuet
 "Consider and Hear Me" — Pflueger
 "More Love to Thee" — Marks
 "My Faith Looks Up" — Lachner
 "I sought the Lord" — Stevenson

FRANK PARKER, Dir.

MISS FRANCIS A. COOK, Org.

NORTH SHORE BAPTIST — CHICAGO

Cole — Song of Gratitude
 Sturges — Meditation
 Rogers — March
 Schminke — Marche Russe
 Dickinson — Reverie
 Brewer — Autumn Sketch
 Hande — Largo
 Bonnet — Romance Sans Paroles
 Boellmann — Chorale and Prayer
 Nevin — Will o' the Wisp
 Yon — Jesu Bambino
 Frysinger — Toccata
 "150th Psalm" — Franck
 "Hymn of Praise" — Tchaikowsky

JAMES EMORY SCHEIRER

SECOND BAPTIST — ATLANTA

Dubois — Petite March
 Widor — Allegretto
 Hollins — Prelude G
 Erb — March
 Waghorne — March G

Whiting — Fantasia Duke Street
 Rossini — March
 Beethoven — Adagio
 Frysinger — Canzonetta
 "When Thou Comest" — Rossini
 "Guide Me" — Lansing
 "Whoso Dwelleth" — Martin
 "Judge Me O God" — Buck
 "Thy will be done" — Mendelssohn
 "Light streams Downward" — Shelley
 "Come ye Blessed" — Scott
 "Lovely Appear" — Gounod
 "I come to Thee" — Roma
 "Praise the Lord" — Chadwick
 "Still, still with Thee" — Foote
 "Seek ye the Lord" — Roberts

EDWIN STANLEY SEDER

FIRST CONGREGATIONAL — OAK PARK, ILL.

Rogers — Allegro con brio
 "The Angel of the Lord" — Andrews
 "Lord is my Light" — Speaks

JOHN WINTER THOMPSON

CENTRAL CONGREGATIONAL — GALESBURG, ILL.

Frysinger — Supplication
 Rachmaninoff — Prelude C-sm
 Thompson — Adoration
 Sturges — Meditation
 Rogers — Invocation
 Nevin — Largo
 Stebbins — Cantilena
 Kinder — Berceuse
 Wagner — Prelude Lohengrin
 Guilmant — Lamentation — Adagio
 Thompson — Romance
 "Blessed Jesus" — Dvorak
 "How Lovely" — Wolcott
 "Rose of Sharon" — Aller
 "O Paradise" — Harker
 "My soul doth Magnify" — Blumenschein
 "King of Love" — Hawley

DAVID MCK. WILLIAMS

ST. BARTHOLOMEW'S — NEW YORK

Mozart's — Litany Bf
 Brahms's — Requiem
 Gounod's — By Babylon's Wave
 Parker's — Hora Novissima

What is Christianity ?

THE object of a Christian should be to be like Christ—never to be like a coolie recruiter, trying to bring coolies to his master's tea garden. Preaching your doctrine is no sacrifice at all—it is indulging in a luxury far more dangerous than all luxuries of material living. It breeds an illusion in your mind that you are doing your duty—that you are wiser and better than your fellow beings. But the real preaching is in being perfect, which is through meekness and love and self-dedication.—*Tagore.*

PHOTOPLAYING

Picturegraphs

M. M. HANSFORD

I OWE thanks to Professor Macdougall for sending me a page taken from an English music publication called *Musical News and Herald*. The page in question contains an article by Jean Michaud bearing the title *Optimism is Vision*. It is a write-up of the orchestra at the Tower Cinema, Rye Lane, Peckham, which is in London. Mr. Albert Marchbank is the musical director.

This paper presents some startling, if not epoch-making, conclusions; and it also puts a question up to American photoplayers: "Are we ahead of America or not?"

The writer, Mr. Michaud, goes on to describe a presentation of Griffith's "Way Down East," under the able baton of Mr. Marchbank. It seems that the original score to this picture upset Mr. Marchbank quite considerable, and Mr. Michaud says that he "was not surprised to hear him say that most of the music was of such undistinguished character that he had to practically rescure the musical fitting."

And then he goes on: "The music for the big storm-scene especially was bad, and this was replaced entirely by him. In addition to the music being of a low standard, the score is 'peppered' with *leit-motifs* for each of the six main characters. The airs of 'I love you' or 'Believe me' are scored each time the heroine appears. There is a further theme announcing the arrival of the chatterbox neighbour, and this theme alone appears forty times in the original score. If this is supposed to be the latest advancement in film-music I look with apprehension to its future! It is appalling to see these blundering attempts at imitating great masters. Truly, a little knowledge is dangerous. I am glad Mr. Marchbank refused to perform this rubbish and made a clean

sweep of both the music supplied with the film and the innumerable cues which appeared about every ten bars or so. The inevitable result was a veritable musical victory, for the house has been playing to capacity night after night and thousands of people had to be turned away as there was no further accommodation. This success was due in a large measure to the masterly musical setting by Mr. Marchbank. The storm-music provided the greatest sensation, and this, together with the wonderful effects supplied with the film, absolutely 'brought the house down.' There were, for instance, realistic lightning effects for which a special electric installation had been laid on. This lightning Mr. Marchbank—like Zeus—controlled (from the organ), evoking thunderous replies from the *lower regions* of the orchestra. There were also ice-breaking machines, waterfall, rain, wind effects and what-not. All these effects, manipulated in the right way, combined with the wonderful setting of the music, played superbly by the orchestra, as a musical illustration of the drama on the screen, produced a whole which was a stunning triumph of perfect film-presentation and worthy of the highest praise. I ask again, 'Are we ahead of America or not?'

Few writers on this side of the pond can cleave the intellectual atmosphere with such writing as this. It reads like the scenario of an old Universal picture. Indeed, Messrs. Silver and Peters, not to mention D. W., himself, will be glad to follow Mr. Michaud in his masterly summing up of the Griffith film. It would be interesting to know who made this score—whether it is the original or whether it had been revised after leaving New York. Some of Mr. Michaud's observations are quite pertinent, particularly where he objects to the appearance of the chatterbox theme forty times. I would object to that myself; and particularly as this character didn't appear quite that many times, unless my memory is all at fault. As this theme in the original score

was the Humoresque in G by Tchaikowsky, it could hardly be called trash. However, a bit of water between us makes a lot of difference, even musically.

Michaud says he is astonished at a country where one picture house announces a symphony orchestra and six soloists and another house that says it can not afford a five-piece orchestra. But most Englishmen seem astonished at America until they come over; and then they seem even more so. Such contrasts as the one he mentions can be found right in one city, certainly in New York. London seems the only one where only first-class orchestras are allowed.

We have the experience of Mr. Berensten set forth in his excellent article in the January number of this magazine. He didn't find anything to approximate our presenta-

tion of pictures either in England or the other countries he visited. So, of course, this Tower Cinema in Rye Lane must be an exception. Most of us over here have heard about everything that has been invented for the presentations of pictures; but I would certainly like to hear one of those ice-breaking machines. This, coupled to the name Rye Lane — provided the liquid resulting equalled the Kentucky product — might compensate for an attendance at that Cinema, even though the musical fitting of Mr. Silver fell short of Mr. Marchbank's artistry. However, some real good snappy English music-hall tunes would certainly enhance the presentation of Mr. Griffith's "Way Down East," and we are glad that this picture was rescued from failure in London by the superb "fitting" of Mr. Marchbank.

"Original Organ Novelty"

An Example from the Strand of Niagara Falls

GEORGE ALBERT BOUCHARD

VARIOUS organists use various methods to entertain their public. I find that my audience enjoys best the story form of entertainment. It is astonishing the amount of good music they will absorb if presented in a novel manner. The beauties of art need but to be understood to be enjoyed. The story should be told in a simple, direct manner, consistent, picturesque, imaginative, and done artistically.

My own story, "The Indians of Niagara," is built along these lines and has proved immensely popular. I had my audience listening in rapt attention to Cadman's "LAND OF THE SKY BLUE WATER" and "MOON DROPS LOW," when otherwise they would have walked away. It is sufficiently flexible to include any other material needed; at least it furnishes suggestions, ideas.

The plot for my "Dances of America" has historical interest and is absolutely American, as most of my novelties are. We simply reach down into the treasure house of our folk-songs, those of the past and those in the making.

As to slides, I've found that for the theater audience the most effective way to get the meaning of the music across is to flash the story on slides, illustrated or not,

as required. (Consult the Standard Slide Co.)

Another subject of mine is entitled "A Romance of Niagara Falls." The story deals with local characters. Little Buddy is being rocked in the cradle while his colored nurse from Suspension Bridge (local) sings the charming lullaby, "MIGHTY LAK' A ROSE." The verse is played, with the words on slides.

Later we see him going to school and I play "SCHOOL DAYS." A few years later he has a sweetheart and I play "THE SWEETEST STORY EVER TOLD." Just when everything is going fine, war is declared; Buddy must go. The Reville is sounded. They arrive in France, "OVER THERE"; a Battle rages, Battle Music; Buddy loses his pal, "PAL O' MINE"; he returns home victorious, "WHEN JOHNNY COMES MARCHING HOME"; he is met at Falls Street Station (local) and serenaded by the Shredded Wheat Band (local); they march down Falls Street, Sousa's "STARS AND STRIPES," to Prospect Point, here he takes a look at Beautiful Niagara (roar on Tympani); returning he is escorted through town to the tune of the Eagle Fife and Drum Corps (local); they pass the wonderful Strand Theater; just

then the Niagara Trust Company's clock chimes the hour (chimes); Buddy soon arrives at his Sweetheart's home, her name is Margie (popular song); one year later — "ROCK-A-BYE BABY." This novelty act took the house by storm.

"The Dances of America" proved to be entertaining, historically instructive, and of absorbing interest, though in a light vein. We deal with American dances exclusively. One of the earliest is "TURKEY IN THE STRAW"; in due time came the Cake Walk; then the One Step; then the Fox Trot. We digress to show the influence of Hawaiian music on the American dance. The sliding effect on the Ukeleles was promptly appropriated by the ever awake Americans, tacked on to the Fox Trot, when behold, Jazz was born! This sliding effect is illustrated in a popular melody called "SOUTHERN MOONLIGHT." The similarity between this number and Hawaiian is striking. The old-fashioned waltz is played; then the slow waltz now in vogue; the Hawaiian effect is added to the slow waltz. This novelty closed with that big dance success, "DANCING FOOL," with illustrated slides, with the words on them, closing full organ. (Good for ten bows!)

To do this particular line an organist should possess originality and constructive ability or he is out of luck. One is expected to think up a new one every week. There's the rub.

"THE INDIANS OF NIAGARA"

la. (Announcement Slide) George Albert Bouchard presents an original novelty—

lb. THE INDIANS OF NIAGARA.

2. No part of North America is richer in Indian tradition than Niagara. The artist expresses this idea in the beautiful interior decorations of the Strand—

3. The organist will express, quite appropriately, the same idea in tonal colors.

4. Victor Herbert catches the true Indian Spirit in a beautiful melody called—

5. "INDIAN SUMMER."

[The music itself now appears as the organist plays it]

6. The Brave was fond of playing a kind of flute, especially when serenading the bronzed maiden of his choice.

[From title page of Cadman's Indian Tribal Melodies.]

7. Oh yes, for this important event he took off the war paint. [A humorous bit.]

8. An original tribal melody, beautifully harmonized by Charles Wakefield Cadman, is —

9. "From the Land of Sky-Blue Water." [Words and music on slides unfold as organist plays.]

10. Of dramatic intensity is the tragic "The Moon Drops Low." [Words and music on slides.]

11. But that was many years ago.

The scene now changes. Tuscaroras and Senecas, Heap big Injun, Squaw and Pa-poose, are celebrating a big festival with a corn-roast, embellished with Fire Water (probably the moonshine variety)—

12. They are having a "War Dance" —

13. After which they hold council, invoke the Great Spirit, don the War-Pum-Belt and smoke the Pipe of Peace (nowadays piece of pipe).

14. Did you ever hear a real live Injun Chief do the Trombone Laugh? Well let Romeo Sitting Bill Green do it. [Romeo steps out on the stage in full regalia and brings down the house.]

15. Indians nowadays, their civilization having become absorbed into that of the whites, wear store clothes, take our names, and not infrequently take our White Squaws with them.

"WILLIAM TELL"

1. (Announcement Slide)
Overture to William Tell
Rossini's Masterpiece
Descriptive reading by
Mr. Bouchard —
[Picture of Rossini.]

2. Scene One: "The Dawn." [Sunrise scene.]

3. How calm and peaceful the early morn. [Landscape.]

4. All is well with the world, a shepherd guards his flock. [Sheep.]

5. From afar is heard the sound of thunder. [Dark Landscape.]

6. Again is the scene calm.

7. A bird trills his love song. [Bird.]

8. 'Tis the quiet before a storm —

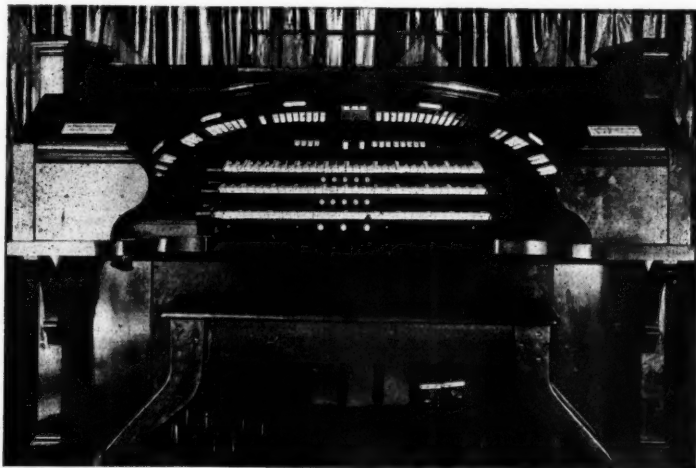
9. A sudden rushing of wind and rumbling of thunder disturbs the quiet. [Dark Landscape.]

10. To calm his fears the shepherd blows his pipe. [Picture of flute.]

11. Dark threatening clouds swiftly gather. [Dark landscape.]

12. In wild fury the storm breaks. [Storm.]

- | | |
|--|---|
| 13. A raging torrent lashes the earth —
[Rain.] | thunder till finally it is lost in the distance.
[Landscape.] |
| 14. The shepherd hastens to a safe retreat
— [Shepherd's cave.] | 21. Again all is quiet. Joyously the
shepherd blows the pipe. [Sheep.] |
| 15. The sheep are huddled together in
terror. [Sheep.] | 22. He now plays a tender melody. |
| 16. The storm has spent its force — [Dark
landscape.] | 23. He is joined by a companion. |
| | 24. Together they unite in cheerful melody. |
| | 25. The first shepherd again plays, |



THE MARR & COLTON CONSOLE

In the Strand Theater, Niagara Falls, upon which Mr. Bouchard gives his Novelities. The specifications of this instrument, and a brief sketch of Mr. Bouchard, appear on page 500 of our November 1922 issue. The console is raised to stage level on an elevator for Mr. Bouchard's solo numbers

- | | |
|--|--|
| 17. It is now subsiding. [Lighter land-
scape.] | 26. The second shepherd plays; |
| 18. Cautiously the shepherd ventures forth;
[Shepherd.] | 27. The charming duet continues merrily — |
| 19. Again the pipe is heard. [Flute.] | 28. Their hearts o'erflow with joyous
melody. |
| 20. Fainter and fainter becomes the | 29. The ever glorious Finale brings our
story to a brilliant close. |

A Prime Law

AMAN may do what he desires when the recompense shall be his being pleased; but when he does it for money, he must bend to the will of the payer. He may enjoy making good pictures or poor ones, may be an artist or a snapshooter; and, in either status, hold himself beyond criticism so long as he accepts no pay. When dollars change hands, it is thereby constituted a business-transaction and becomes subject to the prime law of business—satisfaction guaranteed.—*Sigmund Blumann*, in *Photo-Era*

Mrs. May M. Mills

IT IS rather inexplicable that the only books thus far published on the new Art of Photoplaying should be written by the fair and not by the stalwart. The more recent one comes from Philadelphia and is a pretentious and detailed study of Photoplaying from every angle. More than that it has been issued in loose-leaf form, though it presents in its better binding a handsome appearance and does not look like a loose-leaf book, so that purchasers may add to it of their own ideas or purchase new sheets from its original Authoress. And the page size is such that any organist may insert ordinary letter paper in his typewriter, write to his heart's content, and then bind the leaves right into the book. If Mrs. May M. Mills never had any other idea than that, she would still have the right to be called a genius.

But the book is filled with ideas, some of them you'll like, some of them you won't. That is because creation somehow made mankind different from one another, with no two alike in thought or practise or looks. But this sketch must deal with the person and not the book.

Mrs. Mills was born in Stuart, Iowa, and graduated from the Stuart High School. Studies in piano playing were her first music activities, and were supplemented later by organ and violin, the latter quite as seriously as the former, which may account for her adaptability in the theater where orchestral music predominates.

In preparation for theater work, after having held various positions in churches, she undertook special study of the double touch and unit ideas, and is at present playing an instrument of this type. In four theaters she was at various times director of music and her theater experience covers all varieties from photoplay houses to vaudeville, drama, and burlesque — quite a training for photoplaying. Her former theater positions, before going to the Stanley Company of Philadelphia where she now plays, in the Karlton Theater, included houses in Des Moines, Minneapolis, Kansas City, and Chicago.

In Philadelphia she took the Master Course in concert organ playing with Mr.

Pietro A. Yon — and any organist who can complete that course can lay claim to organ playing ability that is certainly not commonplace.

In former positions Mrs. Mills made a specialty of organ overtures built around the feature of the program and these novelties, combined with her manner of playing the



MRS. MAY M. MILLS

Whose Book on Photoplaying is almost an encyclopedia for the beginner

pictures themselves, accounts for her progression through the various cities till she at last reached the Stanley Company of Philadelphia. Her experience in the various sections of the Country abundantly fits her to know photoplaying not only from the Chicago or Philadelphia viewpoint but rather from the American viewpoint, and her book reflects her wide experience and concentrated study. She has thus not wrestled with the Art of Photoplaying for herself alone but has preserved the fruits of her study and experience within the covers of a practical book, that all who will may learn from a source less severe than the university of hard knocks — personal experience.

Critiques

HOW NOT TO DO IT

MANY followers of these Critiques will be delighted to know that the subject of the following adverse comments is a Broadway house.

The feature was one of the cheap pictures — of which there are so many today. The score was apparently set with the idea that the picture was a good one, an exceptionally good one; it had the flavor of the good old days and used many of the old American folk tunes. The orchestra began at moderately slow tempo and mezzo forte as the title was announced. The slow tempo gave the impression that a thoughtful sincere picture was to follow, perhaps tinged with pathos. The fo'ktunes foretold a Colonial setting. Even if both predictions had been made good by the picture itself, the beginning was not quite good. It was neither here nor there. Too lively to be altogether thoughtful, and not lively enough to be entertainment.

When the orchestra stopped playing for its relief period the organist entered forte on flutes, and the inevitable difference in pitch between organ and orchestra was a terrible blow to sensitive ears. Why does an organ, suddenly following an orchestra, invariably sound out of tune? The question is for others to answer. The unpleasantness can usually be avoided by playing on strings and reeds a dozen measures or more before the orchestra is to finish, gradually increasing the organ tone to forte and having a conductor sensible enough to gradually decrease orchestral tone to pianissimo. Or a blunt beginning on strings in the upper register, or on reeds, would have been much less offensive.

At one point the organist chose to emphasize a heavy scene by using the device of antiphonal work between pedal solo theme and manual chord answer; the pedal theme was nicely calculated to be dramatic in a restrained manner, but the answering manual chords were played with the boxes wide open and plenty of offensive diapason tone; with the result that we had a worthy pedal theme and a bombastic charlatan manual answer. Had the swells been closed, with less diapason, and more string tone, perhaps with 16' and 4' couplers, the effect would have been excellent.

Thomas' wellknown GAVOTTE from Mignon was played at, distressingly. If the memory is not capable of reproducing a bit of music accurately, or nearly so; and if the player is not adroit enough at improvising to make a tolerable pretense of improvising on a wellknown theme; it would be better to make no attempt whatever to use the piece. We have all too much carelessness and contempt for the music intelligence of the audience — even on Broadway. Of course the seven-day week is a terrible enemy, but if an organist be not strong enough to conquer it, let him stay out of the theater or buy a substitute one day each week at his own expense. The small Broadway salary is no excuse for small Broadway playing.

And not only was the GAVOTTE maltreated as to notes, but no attempt whatever was made to give it effective registration. A Doppel Flute for the melody against a string and wood accompaniment is always effective, and other effective registrations are too numerous to hint at. There is no excuse for a player who pushes pistons all the while and lets one melody flow out on the same non-individual registration that its predecessor had to put up with. It would be better to introduce a few measures of silence arbitrarily and change registration, than to pound away indefinitely and indifferently on mixed and indefinable registration.

The news reel was badly treated. The player attempted to improvise to the various news subjects. The result was a jumble of forte or fortissimo chords with a shake or two now and then to make it terrible. Some players are gifted with the ability to instantly pick out a bit of characteristic music for various news subjects, and when we hear such a player at work we realize, after he has played his selection, that it was fine, well thought out. But if a player lacks this ability, as half of them do, he had better pick out a dozen popular song numbers or light dance bits from any sources whatever and play them one after another, changing only when one has been finished, or when a sharp screen contrast compels a change. It can easily be demonstrated that one piece of music, jazz, popular, or classic, can be adapted to accompany an entire news reel of a dozen different subjects, merely by

change of tempo, registration, mood, etc. Why not resort to this rather than attempt to improvise? As it was, the improvising of heavy chords was only a torment; it meant nothing so far as the picture was concerned.

CAPITOL

THE end of a picture is more important than its beginning; the final impression more vital than the first impression. What would you do if your picture was a Carter DeHaven affair without top or bottom, high light or cloud, point, climax or anything else? It is a fact, if we analyze pictures carefully, that most of them and without a climax, that the climax comes usually many minutes before the last scene, and that the thing the audience takes as the climax is really the unimportant thing musicians know as a coda.

But the entertainment world is built upon different lines and one of the axioms is to send the audience away with a slap bang and a roar, and art be hanged if it interferes. I'm not so sure but that this is the best practise too. Life is daily threatening to become unbearably thoughtful and solemn. Anyone who saw the way Mr. Rothafel chopped the end of that famous "Runaway Train" film, and how other directors presented it, will get the idea at once.

There is another way of looking at it, too, when we are dealing with pictures. Most of them seem to be so cheaply thought out that the chief feeling of the audience when the thing is closing is one of relief.

Therefore if this relief is slightly anticipated by the music and the picture sent off with a loud hurrah, somewhat as the church organist used to do when he had finished his hour and a half of labor twice on Sunday, the effect is one of a climax in which the audience can join with considerable delight.

After the program came the DeHaven picture, an ordinary comedy of medium grade, ending, as stated above, without climax of its own. At the moment Dr. Mauro-Cottone was playing an organ accompaniment, and knew his picture well enough to know just when it was going to end. Besides that, he was apparently not thinking of his long hours of drudgery, which he and every other New York photoplayer must stand for, nor of a balky console mechanism, nor of unappreciative audiences, nor of any of the many other ills of life, but of the

picture; and when the end of the picture came rolling along he was ready for it. He sensed it a few moments before the close and was ready with the right kind of music on which he brought up a crescendo, ending with a fine fortissimo. And the audience responded with a feeling of satisfaction.

Whether or not a picture closes with a climax, a climax from the organist or orchestra is absolutely essential in almost every case. Of all the endings without climax that I have heard, not one has been retained in my memory as satisfactory.

RIALTO

MR. C. SHARPE MINOR, who has made himself a name for his organ novelties, returned to the Rialto late in February for an engagement as guest soloist. His novelty was "The Barn Dance," representing largely a group of old folk-songs, with some modern numbers, and a few creations of his own. The title is self-descriptive of the novelty. Mr. Minor uses the double touch with ease enough to convince any who may still be doubters, that the double touch ought to be incorporated in every organ. In spite of the many clever touches Mr. Minor, Mr. Adams, and others can and do put into novelties of this kind, the organ novelty seems to me to be out of keeping with the atmosphere of a Riesenfeld house, chiefly because it lowers music to the same level of the average thing called comedy. The Riesenfeld Jazz creation does not lower music, it exalts it by using pure melody, rhythm, and harmony, together with unlimited orchestral tone colorings, to the sole end of giving pleasure to at least half-way educated individuals. But the average comedy and the organ novelty alike seem to me to cater to news-boy trade and the super-simpleminded.

The clever touches are not enough to change this impression. There was nothing in the present example comparable to the beauty and art of Mr. Minor's former rendition of "THE GLOW WORM." It was purely old stuff thrown together to accompany certain slides on the screen. "The Barn Dance" seems to have been created because something had to be done. This is on the wrong basis. If an organ novelty is to be used, it should be created for the more worthy purpose of furnishing an interesting entertainment of its own as music. There

was, in Mr. Minor's "ROCKED IN THE CRADLE OF THE DEEP," a successful and witty jab at the singer's rolling of his r - - which Mr. Minor imitated by a short chromatic upward glide to the bass note of the chord. He drew many laughs of enjoyment from the audience, but the applause was easily silenced after the first bow - whereas Mr. Adams repeatedly lasted to the third and fourth, as did Mr. Minor himself on his first performance some months ago. It is not that Mr. Minor is deteriorating, but rather that the novelty is no longer a novelty and that Broadway is looking for entertainment not quite so elementary.

I do not believe either the theater or the organist will find it profitable to follow the organ novelty more frequently than once or perhaps twice a year in New York or anywhere else excepting when a genuinely novel idea comes to the organist. But the idea must come, it cannot be manufactured to order.

RIVOLI

THE presentation of the Einstein theory by film was a fine educational undertaking of the Rivoli early in February. It was strictly scientific in giving a popular conception of the idea called relativity, which, after all, is well understood and has been for thousands of years. What we do not grasp, perhaps, is the theory Einstein has thought out for the measuring of the universe. The very idea that the universe can be measured and limited is more than most people can grasp. This is an extraneous thought, however. The business at hand is the accompaniment furnished by Messers Cooper and Reddick.

The latter chose music of odd content, harmonic weirdness such as Stoughton writes so well; it was all played piano and pianissimo, with well chosen registration to give light, fanciful, uncanny effect; but the playing was marred throughout by carelessness and indifference as to whether things were rightly played or wrongly, and the uncomfortable frequency of blunt mistakes spoiled what would otherwise have been a delightful bit of art.

Mr. Cooper chose melodies of light and pleasing tunefulness, played softly, on good registration invariably, got all his notes right, seemed interested in trying to do the job well, and the effect was eminently satisfying. His melodies were smooth, his left hand

was crisp and snappy, but pianissimo, and his pedal was rhythmic and staccato. The pianissimo was essential and was used throughout. One subject showed a wheel revolving rapidly, and for this Mr. Cooper used a toccata like bit of music that gave plenty of life and motion to the music to fit the motion of the screen subject. When this motion was temporarily interrupted by a screen title, Mr. Cooper softened the music and used a ritard that hesitated just before the return of the revolving wheel. At the end of the film Mr. Cooper brought up a good fortissimo climax on the organ, which was a decided improvement over the other method of ending without a climax merely because the picture had no climax.

This brings up a point in the philosophy of photoplaying. Even though an educational reel of this character has no climax when it ends, nevertheless the audience has followed it with keen attention and when the end comes there comes with it a certain amount of relief which amounts to a climax so far as the psychology of the audience is concerned. Mr. Cooper senses these details automatically; to many other players they seem to mean as little as the perforation on the edges of their salary checks.

Most people would walk a mile to see Theodore Kosloff dance on the stage instead of on the screen. I did, and regretted it; not because he could not dance but because the program was too good as a program - like many organ recitals we have all grown sick of. As a program it was a perfect stroke of accord to have Kosloff dance in cave-man costume preceding the picture that introduced him thus. But Kosloff is a great artist and I believe that most of the people who went to see him were more interested in seeing him do some highly artistic dancing in modern style rather than bothering whether or not the dance fitted the picture to perfection. They were disappointed, as the applause showed, for it gave no recall whatever - and Kosloff is popular in New York. That was not Kosloff's fault but the fault of the dance he elected to do. After all, the Bach program idea is good theoretically but a great disappointment.

Let us not think of making a good program. First thought must always be centered upon making a good entertainment; if the result is also a theoretically fine program, well and good; if it is not - well, who cares?

Repertoire Suggestions

NOTE: The Editors fully realize that it is high treason for a professional musician's magazine to review or have anything to do with music of the popular variety. The world at large, however, delights in pure rhythm, melody, and harmony. And since these elements are to be found in greatest quantity in the popular music of the day, and since the theater is primarily for entertainment alone, it is entirely fitting that these columns should devote at least a little space now and then to the mention of worthy popular numbers—that is, numbers that have genuine melodic inspiration behind them. The ordinary trash that composes the vast majority of popular numbers is strictly weeded out and cast into the discard. Only numbers with genuine merit can be mentioned here. We are interested in the economic welfare of the organist first; an artist cannot thrive on water and tooth picks. The public pays its entertainers more handsomely than any other class of citizens. Let us become more and more entertainers. We shall not neglect the proper measure of artistic and ethical advancement of the theater profession.

WARNING: It is the practice of certain publishers to take advantage of the Copyright Law which forbids public performance of their publications unless a Performance Fee is paid them in addition to the price of the music itself. Readers are advised to make certain that their managers are paying the Fee and therefore the music may be played; or that the publisher in question imposes no such Fee; or that he holds a letter from the publisher giving him permission to play the music without paying the Fee. A law suit will probably result if these conditions are ignored.—Ed.

"REPERTOIRE CHOUDENS", Book 2, Piano-Conductor parts, comprising fifty pieces in a book of 155 pages, with every number of special use to the theater organist. The book includes works of Gounod, Bizet, Choudens, Godard, etc. etc.—everything a theater pianist or organist needs, printed in a book 11½" x 8", with conveniently small engraving to eliminate most of

the page-turning. There are tunes of all varieties for picture work and the beginner in theater music can do no better than to use these selections, one after another, selected according to the requirements of the picture, connected or interrupted by brief snatches of improvising as may be necessary either for connecting-links or for the dramatic requirements of the scenes. All are quite easy to play, and easily adapted to the organ, with themes and melodies cued in in small notes. The music for the most part was not written by shop-writers to supply would-be music to the theater trade, but was written by genuine composers to supply music for the world at large and is merely gathered together here in book form for the convenience of theater organists. So that the purchaser does not buy music that is not music, but music that is the real stuff. What a relief it would be to hear this sort of an accompaniment in the average theater in place of the overmuch improvising so frequently indulged in. (American agents: Samuel Manus Co., Boston)

ARTHUR TRAVES GRANFIELD: JUNE WALTZ, suitable for July, September, and December, and, if you stretch a point, also for February. A delightful bit of inspirational music to which most of your audience would delight to dance. Very simple and can be played at sight by the hard-working theater organist. (Ditson 60c)

ANDRE MAQUARRE: MIDSUMMER, Entr'Act from "The Far-Away Isles", a delightful bit of melody that will be a charming accompaniment for any worthy scene; it can be used in many ways, for human scenes or for beautiful scenes, and no matter how it is used it will enhance the enjoyment of an audience—and after all of us have finished theorizing on the subject that theater music should not be so beautiful as to be heard but should be just beautiful enough to be tolerated without making any wicked member of the audience turn his attention from screen to music, we can get down to practical ideas and play music so beautiful that the audience that pays money to be entertained with beautiful or lively pictures shall also be entertained

by lovely music. The more the merrier. (Manus)

JAMES H. ROGERS: INTERMEZZO ORIENTALE, and the name is about all we need. It is a piano piece, simple, Oriental, and a help in the time of trouble when the organist finds an Oriental scene staring him in the face. (Ditson 60c)

WALTER ROLFE: SOUTHERN MAMMYS LULLABY, a delightful bit of melody of such character as to allow of its given title without injury to anybody. Easy to play, inspirational in character, the kind of music that makes a weary world support thousands of musicians no matter what the blooming things cost. (Ditson 60c)

JOE SOLMAN: "LISTENING", a Fox Trot song with a really good melody, one worth buying and using in theater work for any of the scenes which require a number of this character; it is not shopmade music but inspirational. Music of this type, as elementary and direct as it unquestionably is from the scientific standpoint, is infinitely superior as entertainment to the stuff most musicians grind out when they "improvise". (Foster)

FIRMIN SWINNEN: THEATER ORGANIST: THEMES—a collection of five themes for the theater organist, written by one of the greatest improvisers the theater has thus far enlisted. Anyone conversant with the work of Mr. Swinnen in the theater knows that music flows out of him on the inspiration of the moment by the hour, day after day, year after year. You may not agree that it is all good, and it is hardly possible for it to be; but I have yet to meet the musician who says that the music Mr. Swinnen creates for his accompaniments is not musical and finely adapted to theater work. He has captured five of his Themes and imprisoned them on paper for the benefit of theater organists, beginners and professionals alike; they are printed in separate sheet form, and enclosed loose in one cover; each piece is two or three pages long, and has convenient repeat marks throughout so that it can be enlarged or diminished by very simple means. The collection comprises a lovely baritone theme, smooth and sedate; a sprightly good-humor theme that grows more serious in the middle section; a weird theme in F-sharp minor; a theme that can be twisted into various characters; and an Indian theme. (Fischer \$2.00 for the collection of five)

Points and Viewpoint

COMEDY PLAYING

H. ST. J. NAFTEL

IN A recent issue I notice that the question of playing to comedies by the means of fox trots and music comedy selections has been raised, and I would like to express my views on this matter, as suggested in the article in question.

First of all, I should say that the nature of the comedy must be taken into consideration. If of the slapstick variety, personally, I would use fox trots, etc. for the quieter parts of the comedy, together with whatever effects may be necessary, and either one steps or lively gallops for hurried action.

If more refined comedy, then music comedy selections, light numbers, and hurries where necessary, as in the case of Harold Lloyd feature comedies for example.

To my mind, playing fox trots and selections from music comedy (which are mainly composed of fox trots also) throughout an entire comedy, of say two reels, would be a rather monotonous proceeding and I think it would be much better to break this monotony by quick gallops, etc., and follow the action in this respect.

I was also interested in the article on Organist and Conductor by Mr. Medcalfe, especially as we do things here in much the same way: viewing the picture together, viewing each scene, and each making and receiving suggestions. I have heard many people say that they often do not know that the orchestra has gone out of the pit until they happen to look around. Of course being an orchestra leader myself as well as an organist may possibly help to obtain this effect with the organ.

Los Angelesians Get Together

WHEN we can't do what we like we'd better try liking what we do." But there are times, even in the strenuous life of the theater organist, when he may do as he likes and like what he does. Without any attempt to infringe on the rights of the publicity department we also modestly admit that the theater organist is a likable person anyhow and if we didn't like our seven hours, seven days of organing each week it would indeed seem a cruel world in spite of Coueism and prohibition.

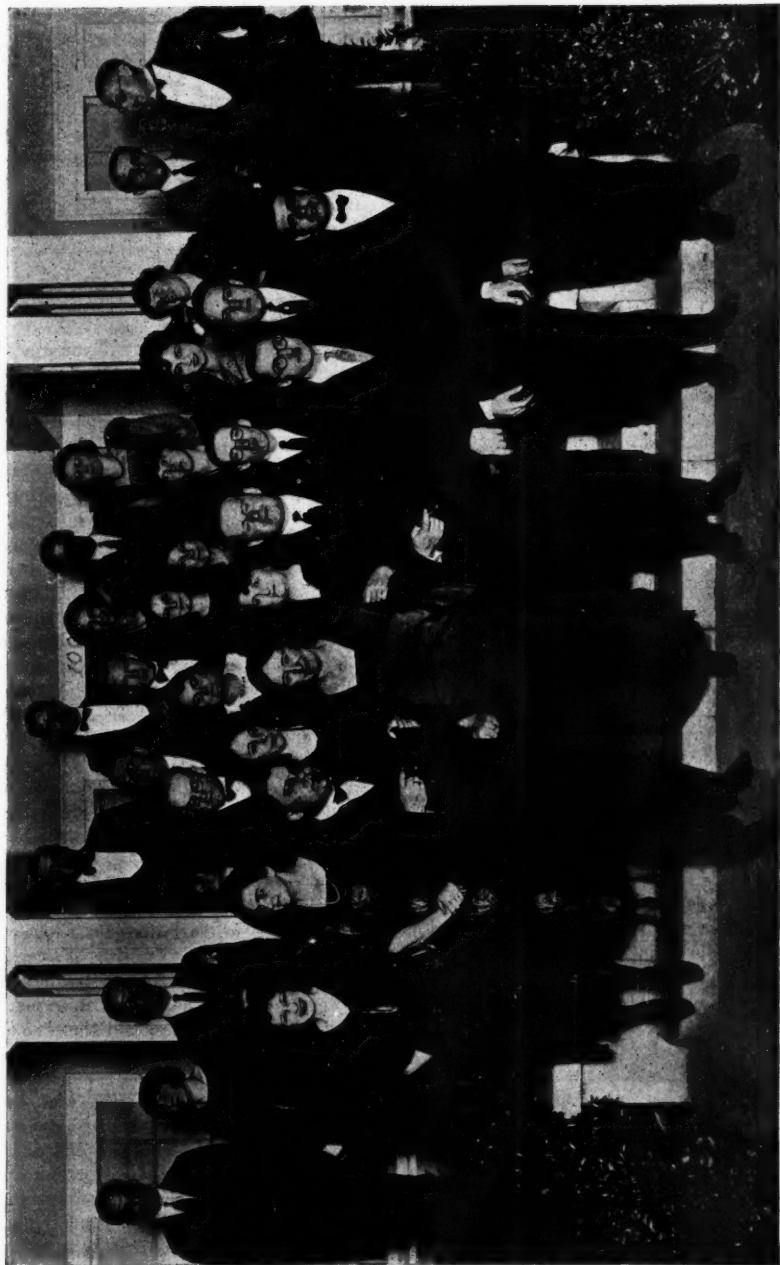
If there is anything the Los Angeles theater organist likes better than artistically pressing down certain groups of black and white keys on his pet instrument, it is to satisfy his gastronomic impulses after the last hug and kiss fade out of the eleven o'clock feature. One of the objects of our organization is to promote good fellowship among theater organists and we have learned of no more effective stimulus for the purpose than our monthly meetings around the well provided dining table. Instead of combining our business and social meetings, as we did the past year, we now have one business meeting and one good fellowship meeting each month.

The January social session was held in the club parlors in the Union League building. Organists Katherine Flynn, A. B. Fritz, and Medcalfe were in charge of the commissary department. The bill of fare had all the appeal of an Ambassador dinner with all the thrills of a trip to Pasadena on Rose Tournament day. President Claude Reimer, as toastmaster, allowed Murtagh, Horton, Fritz, and Hastings to make short speeches but permitted no ciphers nor retards until the grand finale.

Mr. and Mrs. Henry Murtagh entertained the Club at their beautiful home in Hollywood, after the show, February twenty-first. Mrs. Murtagh was assisted by Mrs. Harry Thorne and Mrs. Medcalfe. There was roast turkey with chestnut dressing, cranberry sauce, and a wonderful galaxy of tempting accompaniments including some of Mrs. Medcalfe's famous cakes which were welcomed by an ovation. Paderewski was

in town but after giving an afternoon recital was unable to meet with us. Mr. M. Newman, first assistant to Sid Grauman of the Grauman theaters, was the evening's honor guest and expressed his regrets that he could not qualify for membership in the Organist Club on account of chronic rheumatism in the right leg, seriously interfering with his swell pedal technic. A California party would be incomplete without flowers and there were hundreds of carnations, roses, sweet peas, ferns and smilax decorating the rooms and tables.

After the banquet Mr. Murtagh began the entertainment by attempting to sing the Pagliacci prologue (Miss Flynn at the piano) but owing to series of modern modulations by the accompanist, the number developed into a yiddish song and dance. Price Dunlavy played and sang some original compositions; Fred Scholl, who had just played "Robin Hood" for the 275th time, presented an eccentric dance which he called the "Nottingham Turkey Trot"; the hat was passed and Fred graciously presented the generous collection to the Murtagh children to assist their father in keeping the legendary wolf from the door a while longer. Dancing was suggested for all, but it was discovered most organists present could only use the left foot. Post-office and drop-the-handkerchief were also ruled out as being too exciting. While Johnny Hill played "Three O'clock in the Morning" on the Steinway clavichord all guests gathered on the front veranda for flashlight photographs, disturbing the tranquil serenity of Hollywood and probably starting more wild rumors of the terrible night life of that movie city. Mrs. Murtagh most effectively "rendered" several favorite numbers in her most charming manner on the Louis XIV Victrola. President Claude Reimer and Treasurer A. B. Fritz made formal speeches in appreciation of Mr. and Mrs. Murtagh's hospitality and though it was quite late when we cranked up our Fords it was a mighty happy bunch of organists that thanked the host and hostess for their wonderful entertainment.



A HOLLYWOOD ORGY

The Los Angeles Society of Theater Organists meet at the home of Mr. and Mrs. Henry B. Murtagh in Hollywood and the wickedest thing they do is to have a flash-light photograph taken. The ladies from left to right are: Camille Watson, Estia Cassel, Mrs. R. L. Medcalf, June Robertson, Maude Moore, Katherine Flynn, Mrs. H. B. Murtagh, Ella Miller, Ida Brayman, Helen M. DuPresne, Louise Vaughn, R. M. Newman (upper), Mrs. Harry Thorn, Love Davis, Mrs. Arthur Clinton; the gentlemen, from left to right: James M. Means, Claude L. Riemer, Harry Thorn, Dr. Ray Hastings (lowest), Frederick Burr Scholl, A. B. Fritz, Alexander Karnbach, Charles O'Haver, M. Newman, Henry B. Murtagh, John E. Hill, Patin J. Lewis, Price Dunlavy, Arthur J. Clinton, Geoffry Gledhill, Roy L. Medcalf.

NOTES AND REVIEWS

New Organ Music from Abroad

ROLAND DIGGLE

OF THE new organ music from the Continent the splendid SONATA by Karl Hoyer perhaps takes first place; it is a work of imposing proportions and is one of the most striking of recent compositions. Of more general use to the average organist are THREE CHORAL-PARAPHRASES by the same composer; number one combines two fine old chorales while number two combines a choral with a theme from Handel — "HE SHALL FEED HIS FLOCK"; number three combines a choral and a theme from Handel, "SEE THE CONQUERING HERO." I like all three of them and they seem to be enjoyed by the listeners, especially numbers two and three — which is accounted for by the familiarity of the themes used. They are not difficult and should prove useful.

There is a big PASSACAGLIA on the "DIES IRAE" by Felix Woytsech that should interest some of our recitalists; it reminds one of Karg-Elert in places, at the same time it seems to lack his freshness. From the same composer comes a set of ten CHORAL-PRELUDES that I like very much better; the ones for Advent, Christmas, and Lent being especially effective; they are not difficult but long and make admirable preludes.

Some of the finest music that Max Reger ever wrote is contained in his Op. 145, which can hardly be called new, though it has only lately been available in America. My favorite is the WEIHNACHTEN; it is a glorious piece of writing, and perhaps the easiest piece Reger ever wrote. I may be "bugs" on it, but I confess that it gets me every time. The next best is the SIESGESFEIER it is a stunning piece of music that with a big organ should make a tremendous effect. The TRAUERODE and DANKPSALM are almost as effective; they are difficult and demand a fine organ but if you like Max Reger by

all means get this set of pieces; if you don't like him get the WEIHNACHTEN anyway.

There are three or four very interesting things by Max Gulbins that I want to bring to your attention before we leave continental composers. A FESTIVAL FANTASIE on "Ein feste Burg" is an interesting piece of writing of moderate difficulty that I have found useful; it is only seven pages long and makes an excellent postlude. Three CHRISTMAS FANTASIES, Op. 104; four ORGAN-FANTASIES for Lent and Easter, Op. 108; and three FESTIVAL FANTASIES, Op. 105, all contain much interesting and useful music, more especially for the church service; it is not easy to get good church organ music of moderate difficulty that is at the same time interesting. These pieces are, and even if the choral upon which they are founded is not familiar the music is sufficient unto itself. All of the above are published by H. Oppenheimer, Hameln.

From the press of Novello & Co. we have Karg-Elert's HOMAGE TO HANDEL, a set of fifty-four studies in variation form on a Ground Bass of Handel. The title, it seems to me, is enough to make the stoutest hesitate; however it is not as bad as it seems; the variations are little ones, and the theme only eight notes. The harmonic scheme is generally diatonic, and the effect is much less scrappy than one would expect from so many short pieces. The great majority of the variations are of only moderate difficulty and may well be used as studies for almost all branches of organ technique — scale and passage work, pedal solo, double and triple pedalling, cross-rhythms, &c. It is a work that should be in every organist's library, and the wise man will be he who will make up a Suite of the Variations that appeal to him.

From the same composer comes *SIX ROMANTIC PIECES* for organ and harmonium, published by Seyffardt's Muziekhandel, Amsterdam. These six pieces contain much interesting writing; the titles are: *WANDERING THROUGH THE FOREST, IN OLDEN TIMES THERE STOOD, GRAZING HERD, A LONELY MOUNTAIN TOP, THE SILVER NIGHT, THE ROMANTIC VALE*. The last two I like very much; they are all short, varying from 36 to 88 bars, and not at all difficult.

The same publishers have also issued *INSPIRATIONS MODERNES EN VIEUX STYLES* for violin and organ. Vol. 1 contains: *FOUR VIEILLE CHANSON'S* by J. J. Bieselaar, and a *SOUVENIR, FEUILLE D'ALBUM, CHANSONNETTE*, and *CHANSON DU SOIR*, by H. Wittwer. They are all a nice length for offertory or prelude use, and to any who have a violin at their disposal I recommend these charming little pieces.

From Stainer & Bell of London there is a delightful *FOLK-SONG SUITE* by Rupert O. Erlebach; it contains four short pieces: *REVERIE ON "LORD BATEMAN," MARCH ON "THE CUCKOO," STUDY ON "THE CRUEL FATHER,"* and a *TOCCATA ON "THE SIGN OF THE BONNY BLUE BELL."* These pieces appeal to me very much, especially the *REVERIE* and *MARCH*; it is a suite well worth getting and playing and we shall look forward with interest to the second suite that is promised.

Purell J. Mansfield is again on hand this month with a jolly *SCHERZO-CAPRICE* published by Augener Ltd. This piece should make a popular recital number with its air of animation and its spirited rhythm; per-

haps one gets the idea that Mr. Mansfield is a little too determined to be bright and cheery; however I would rather have that than the other extreme.

There are to hand three volumes of "The Complete Organist" edited by J. Stuart Archer and published by Paxton of London. The publishers say "This Series of Three-stave Organ Albums contain popular pieces — grave and gay, and generally of a light nature. These Albums are intended to appeal to the Cinema and Recital Organist requiring Solos of a popular nature. Church organists will also find many useful pieces." It is possible that in some of the smaller houses these pieces would go but I cannot for the life of me imagine any church or recital organists playing such pieces as *THE ROSE SPEAKS OF YOU, Fontaine; BATTLE OF THE FLOWERS, Winlow; IN THE LIGHT OF THE MOON, Winlow; COMRADES ALL, Harcourt, etc.* The only pieces that I care for at all are the three pieces by Mr. Archer himself: *INTERMEZZO SERENADE SCHERZINO*; these are quite playable but are not the Archer of the *VARIATIONS*.

I have received a *PRELUDE IN B MINOR* by Otakar Vomačka, the Czecho-Slovakian composer; it is cast in very somber colors and it's undue length makes it a most depressing piece of music. At the same time there are passages of strength and beauty that go to show that the composer has it in him to give to organ literature something worth while. I understand there is a *FANTASIA* in E on the press that is a big advance on the *PRELUDE*.

Luck Does It All

O H, YES, we believe in luck. Every man who holds a big job gets there through luck. All he has to do is to cultivate a pleasing personality; make himself well liked by others; sow seeds of kindness and good cheer wherever he goes; perform his work better than the "unlucky" man does; render the most and best service possible, regardless of the salary he is getting. Luck does the rest.—*United Shield*

Willard Irving Nevins

THE Secretary of the National Association of Organists, Mr. Willard Irving Nevins, was born Sept. 4th, 1890, in Perry, N. Y., and finished his High School education there sixteen years later. From High School he went pell mell into music, never bothering with any side-line distractions, studying organ with Messers Harold Vincent Milligan, William C. Carl, and Joseph Bonnet; theory with Miss Sarah E. Newman and Messers Clement R. Gale and Warren R. Hedden. He also studied piano for seven years with two local teachers.

His first organ position was with the First Baptist Church of Perry, to be followed in turn by various churches in and about New York City, finally being appointed to the Lewis Avenue Congregational Church of Brooklyn in 1919.

Mr. Nevins, when not engaged in taking care of the whole National Association, has indulged in teaching the usual branches of his profession, and in giving recitals, to the number of about thirty to date. But when the N.A.O. is watching he acts as Secretary and Editor for the Association, being in charge of their news and publicity service. He has two songs published: "THE ROSE'S CUP" and "WOOD THRUSH," with other songs and anthems in manuscript.

When the War came uncomfortably near to America Mr. Nevins decided to take a hand in affairs, going into the photographic branch and coming out with a commission as Second Lieutenant R. C. Photographic Branch of the Air Service of no less an institution than the U.S.A.

In 1922 he undoubtedly disappointed a great many young ladies by marrying only one of them, Miss Helen Dickerson, and Mr.

and Mrs. Nevins went off to Europe to celebrate. Mr. Nevins has no bad habits that we know of, except his fondness for fishing, and we dare not be too hard on him for



WILLARD IRVING NEVINS
Secretary of the National Association of Organists

having become an organist as his mother was an organist before him and undoubtedly this has had much to do with his predilection for the art of organ playing. He is a hard worker, in earnest in all that he does, and wise enough to realize that every man at some time or other in his life ought to serve his profession in some special way. Mr. Nevins is serving his profession through the N.A.O. And the N.A.O. is thriving.

His Secret

IF YOU touch the heart or please the sense of beauty—the appetite for lovely music common to all mankind—the audience is yours, be it Italian, French, English, or American.
—*Enrico Caruso*

A Critique

HAROLD GLEASON
HOLY COMMUNION RECITAL, NEW YORK

NEW YORK'S first opportunity of hearing Mr. Harold Gleason in recital since he went to the great organ field in Rochester came January 22nd when he played the following:



HAROLD GLEASON

Mendelssohn	Sonata 6
Franck	Choral 3
Clerambault	Prelude Dm
Vierne	Romance (Son. 4)
Barnes	Toccatà (Son. 1)
Bonnet	Ariel
Bonnet	Berceuse
Bonnet	Variations Em

The Church, as usual, was entirely candle lighted, with the rich altar window lighted from without. The severe program was in keeping with the style set by Mr. Farnam for recitals in this church, and instead of being considered in the light of a concert perhaps we should think of it rather as a church musicale. The Mendelssohn number is certainly churchly, and was played by Mr. Gleason with good color, clean technic, well-chosen tempos, and considerable repose and

poise. The FUGUE was well treated, with the subject brought through effectively at one place against the counterpoints of the other voices.

The clock must stop when Cesar Franck begins. Mr. Gleason played the CHORAL with great beauty and a sincere respect for Cesar Franck, though I believe he would have played it still better had he less adoration for Franck and more for Gleason. That is, we are all of us afraid to let go when we are playing Franck. I believe the running passages ought to be brilliant and fiery to the extreme, the grand passages as grandiose as diapasons and 8' tones can make them, the delicate and reposeful passages as dreamy and clock-ignoring as possible, with contrasts all the way from one extreme to the other. This is not vastly in accord with all we know about Franck, but I believe Franck's music is of more importance than Franck, and that a performer has a right to inject all of his own personality into anything and everything he plays. And there are some notes penned by Franck whose time values certainly ought to be changed. Treason? No, an intense interest in the great things Franck has written, and no more notion that Franck was a god incapable of error or misjudgment than I have that I myself am such.

Then came the first sprightly bit of music on the program, played with good humor and grace. And the rich Vierne ROMANCE, richly played. Mr. Gleason here displayed a depth of reflective thought that is unusual in men who have not yet attained their two score and ten years.

Bonnet, Mr. Gleason's associate in the Eastman Conservatory, was on the program with three numbers. I believe Bonnet will go down in history as a fairly great composer after many of the other aspirants for such fame have been forgotten. Mr. Gleason added much warmth and sincerity to the lovely melody number and played the sprightlier one with good spirit. The pedal cadenza of the VARIATIONS was not cleanly played, which may have been the fault of the organ for some unavoidable reason or other, in which event it could best be omitted; a pedal cadenza is completely

ruined by legato of the normal kind. The average pedal cadenza is a stupid thing for musicians to have to listen to, though it makes a neat catch for the public on a recital program.

Altogether Mr. Gleason lived up to, and slightly outreached the opinions that had gone before him. It was said that he was a better player than the average and played a very good recital. And he did. I went unwillingly to hear Mendelssohn and all the other dry-dusts on the program, but I confess I liked even the Mendelssohn enough to excuse its use on the ground of the very reposeful churchly atmosphere in which the

program was given. As a sermon, the recital was very helpful. As a church service, it was inspiring and uplifting. As a bit of art, it was done well enough and with sufficient poise and repose to make it charming. Tempos were held in restraint; no hurry anywhere. If Mr. Gleason can do as well with a program of real music, can respect himself more and his composers less, can jump into things as though he is the only man on earth who really knows how they should be played, he'll have all the more reason for feeling as the reviewer does, that he is a fine player and destined to be still finer.

Points and Viewpoints

OUR TERRIFYING IGNORANCE

I HAVE so far been able to keep myself clear of your rather narrow and foolish publication *THE AMERICAN ORGANIST*, which isn't at all American to my mind and I wish to make a personal and direct reply to you concerning your ridiculous "An Open Challenge," a pathetic way, I take it, to secure information and knowledge concerning unit organs. First of all, we know you have no knowledge at all of units because of the fact that you expected the builders to submit specifications of a unit to cost \$2,000 and \$5,000. If you had known anything about this type of organ you would have known that the relays of a \$15,000 unit organ costs over \$5,000.

I really think Mr. Elliot stooped to you to try and explain in any way the unit organ's features. Why should he? — you are only capable of grasping certain amounts of the truths about unified organs, mainly because you do not want to accept the unit organ because it is built along new lines and ideas that seem to have it all over the straight pipe organ — a system you evidently don't understand.

I personally wish to condemn you and your publication because of the existing prejudice you show in almost every article you write. I gather from what issues of your publication I have wasted my time on that there is always some subject that you wish to settle in your own way in your little narrow-minded publication. Why can't you be of the broader type of writer and make your paper something that won't make a person

who wants to accept the new things in the organ business angry every time your magazine is examined? I am not only of this opinion but many who know of *THE AMERICAN ORGANIST*'s existence, think the same way of some of your foolish arguments that you try to put forth.

I am an organist. Thoroughly capable have played straight organs for years; I have played unit organs for six years and I would not accept a position on a \$30,000 straight organ when I could take a \$15,000 unit as the choice of the two. In fact I will not play straight organs in theaters regardless of salary or size of organ.

I sincerely hope Mr. Elliot or any other of the builders will not make any reply to your "An Open Challenge" or the terms that you were so little informed on that you had to change them quickly but I hope to see you and your unique method of trying to secure the information that you are so hopelessly ignorant of, fall into darkness to grasp what little you are capable of grasping and understanding facts of unified organs — in the meantime the unit will come forward gloriously year by year, with its wonderful actions, consoles, high wind pressure, beautiful voicing, ease of manipulation, unlimited registration and tone colors and every day we will see more of the straight organs torn out and junked for superior, wonderful unified pipe organs and you should inform your bunch of fellow members of this splendid organization, the Society of Theater Organists (nice sisters they are. I suppose you knit and have tea) that they

should get familiar with the unit organs, also the class of music that 90% of the theater fans know and not try to fill all the mass of humanity with "Bach" for the small 10% who claim that they appreciate and understand.

Some day, before long, there will be organized in the grand and glorious West from where I came a society of theater organists who will stand for the best in organs, music for the people and a helping hand

for the young and small town organists who need help instead of suppression such as this bunch of insects of *New York City* who are taking up banners under that magic word Society of Theater Organists — nice ladies all of you must be.

Trusting you will learn here what one organist thinks of the whole lot of you —

Very truly,

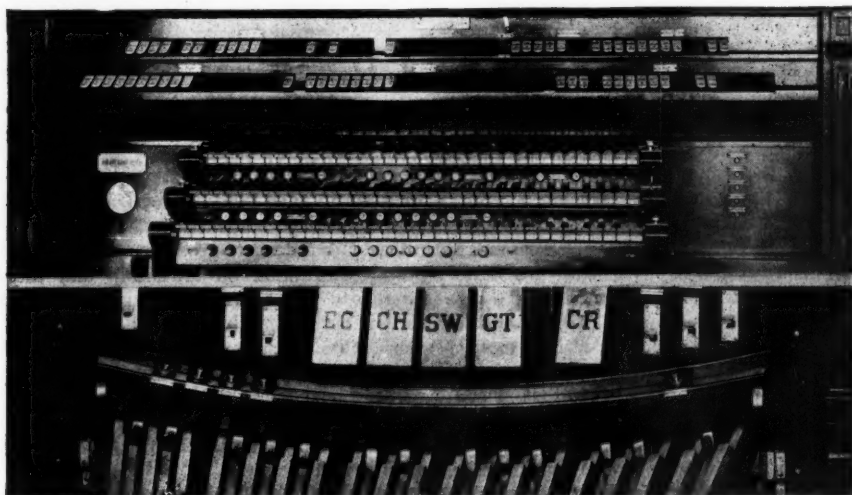
KENNETH BAYLAN

Washington, D. C.
March 2, 1923.

Kimball Hall Recitals

MR. JOSEPH A. SCHWICKERATH of Chicago did a notable thing when he announced the rather daring plan of having five paid recitals in a series in Kimball Hall. Mr. Schwickerath is manager of Kimball Hall, director of the Temple Sholem

Choir, and a teacher and manager. He thought that some use of the Kimball Hall organ should be made in a practical way, and that the public could, should, and would pay to hear organ music: the result was an admission price of \$1.65 for each recital



KIMBALL HALL INSTRUMENT

Built by the Kimball Co. about six years ago, soon to be replaced by a larger and more modern Kimball representing the firm's product at its best and up to the minute. The upper stop-tongue row from left to right contains: Swell, automatic-player, Swell Echo, and Choir Echo; the lower row: Pedal, Great and Choir. Five indicators are noticed to the right: G-P Reversible is the toe piston to the right, and the Pedal Combination pistons are to the left; lever to the left of crescendos locks all crescendos together, lever to right is Full Organ, with Chimes Damper to its right

separately or \$5.50 for the series, with recitalists, dates, and programs as follows:

PIETRO YON

(*Modern Italian Composers*)

February 20

Pagella — Sonata 2
 Angelelli — Tema e Variazioni
 Remondi — La Goccia
 Gonfalonieri — La Crenolina
 Bossi — Scherzo G
 Yon — Hymn of Glory. Adagia (Concerto Gregriano).
 Yon — Echo. Second Concert Study.

ERIC DELAMARTER

(*French Composers*)

March 20

Boelly — Pange lingua
 Couperin — Fugue on Kyrie
 Titelouze — Ave Maris Stella
 Guilman — Dreams (Son. 7). Fugue D.
 Franck — Prelude Fugue and Variation
 Saint-Saens — Fantasia Op. 101
 Widor — Cantabile. Finale. (Romane)
 Vierne — Intermezzo (Son. 3)
 Bonnet — Poeme Teheque

JOHN DOAN

(*British Composers*)

April 3

Noble — Solemn Prelude
 Lemare — Christmas Song
 Taylor — Scene from Imaginary Ballet

Faulkes — Sonata A
 Lemare — Symphony D
 Wolstenholm — Fantasia Rustique
 Johnson — Sonata di Camaera

HUGH PORTER

(*American Composers*)

April 17

Sowerby — Rejoice Ye Pure In Heart
 DeLamarter — Adagietto (In Minature)
 Borowski — Sonata 1
 Russel — Bells of St. Anne
 Held — Soliloquy
 Barnes — Toccata (Son. 1)
 Gaul — La Bume
 Jepson — Pantomime
 Cole — Fantaisie Symphonie

WILHELM MIDDELSCHULTE

April 24

Handel — Concerto 1
 Guammi — Canzona
 Vivaldi — Adagio
 Mozart — Sonata C
 Bach — Passacaglia
 Alkan — Prelude
 Saint Saens — Fantasia Op. 101
 Schumann — Canon Bm
 Brown — Contrasts
 Becker — In Memoriam
 Middelschulte — Perpetaum Mobila
 Reger — Benedictus
 Liszt — Fantasia and Fugue

Repertoire and Reviews

With Special Reference to the Needs of the Average Organist

ROLLO F. MAITLAND

IN FRIENDSHIPS GARDEN

A DESCRIPTION of the moods of friendship — a flower garden where blossom many kind thoughts and happy moods. No storm clouds, no strifes or contentions; just peace and contentment. It opens with harmonic materials on top of which a melody moves, moody rather than melodic. An answering harmonic phrase. Then the first mood again; another answer, and again the first mood. And thus is built the first page of tone painting. On the second page another theme is used with more continuity, more flow of melody. But it is still harmonic in purpose rather than melodic. Then comes some further dialogue between friend and friend, the key changes freely, and with it the treatment; and finally on page 6 the opening harmonic materials are used again. It is partly inspirational, partly the result

of the technic of handling themes. It does not seem to have been created for the purpose of making an attractive piece of music; rather does it seem to grow out of the Composer's meditation on friendship and the beauties of friendship's flower garden. And so it is not brilliantly beautiful or startling music, but just an expression of moods. It is easy to play and so written that many registrational possibilities present themselves to the modern organist.

The church organist will find it suitable as an evening prelude, or perhaps morning; as a postlude it would be excellent if the congregation can be trained to pay some attention to the postlude's message. On the recital program it could be heard occasionally with pleasure, though it is, from the strict standpoint, not concert music.

Theater organists will find it admirable for friendship scenes, for quiet garden

scenes, for meditative scenes — for any occasion when mood and reflection are more prominent than action. (Fischer 75c)

RECENT PUBLICATIONS

BACH: PRELUDE AND FUGUE E-f (St. Anne's), issued separately from the fine edition which began so promisingly many years ago under the editorship of Widor and Schweitzer — and then came the War. The edition, however, is completed up to the choral preludes. This popular **St. ANNE'S FUGUE** will serve as an example of the beautiful Schirmer edition; it is prefaced with four pages of introductory remarks, illustrated with excerpts from the **PRELUDE AND FUGUE**. There are also available separately the **PRELUDE AND FUGUE in D**, **TOCCATA AND FUGUE in Dm**, and the **EIGHT LITTLE PRELUDES AND FUGUES**. (Schirmer \$1.25)

J. C. H. BEAUMONT: SLUMBER SONG, transcribed for organ by Mr. E. H. Lemare. An easy number with harmonized melody in the right hand and a counter-melody in the left — thus making use of the organ's ability to play two melodies at the same time. It is easy to play and has some of the essence of an old folk-tune tucked away in it somewhere. (Ditson 60c)

GEORGE A. BURDETT: MEDITATION and POSTLUDE, two organ pieces written more or less closely around the tunes *Toplady* and *Alford*; of the two the *Postlude* seems to the reviewer to be the better. Thomas Whitney Surette once said that the only thing one could do with a good old tune was to kill it, which seems to the present reviewer to be verified every time one of the real good old tunes is encroached upon. However there is room in the world for every variety of temperament and thought, and those who find pieces of this kind of use will do well to examine these two new examples. The *POSTLUDE* makes a good postlude, with the tune not too evidently on the surface. Both are very easy to play and within reach of every organist. (Schmidt 60c and 65c)

WALTER KELLER: EVENING, companion piece to *MORNING* which was reviewed in these columns in February. Though the latter piece impressed the reviewer more favorably than does the former, such things are sometimes influenced by digestion, breakfast, the weather, and some other things; so the safest course for the reader is to buy *MORNING* because it is worthy buying, and

EVENING because it is twin sister to *MORNING*. He will find it easy to play, very moody, harmonically going hither and yon without ever a thought of augmented chords or strained ears. But on the organ odd harmonies are sometimes most effective whereas on the piano they make reviewers grouchy old men. Even at that we rather like *EVENING*; trouble is we haven't time to take it to the organ this instant and enjoy it thoroughly. (Church 60c)

MENDELSSOHN: MIDSUMMER NIGHTS DREAM OVERTURE, transcribed for organ by Mr. Caspar P. Koch, comprising 24 pages of music, all most carefully transcribed we may be sure. The work is too well known to require any review. Mr. Koch is always insistent upon the faithfulness of transcriptions, and those who desire a version of this work can rest assured that Mr. Koch's arrangement is a faithful representation of the original. (Schirmer \$1.50)

FLOYD J. ST. CLAIR: VOLUME 1, ORIGINAL COMPOSITIONS, comprising three pieces — *COMMUNION* in G, *MELODY* in D-f, *PASTORALE* in D; all easy to play, all gratefully melodious and simple. The first reminds one slightly of the old favorite *PILGRIMS SONG OF HOPE* by Batiste, and is built somewhat along the same lines, minus the arpeggios. *MELODY* is an interesting little bit of music of an appealing order. *PASTORALE* is another melody of such qualities as are described by the title. All three pieces are of the utilitarian order in which the average organist is most interested, and we can recommend them to him as being of good use to him and his congregation. Mr. St. Clair has the gift of melody, and the present collection contains no empty fillers; each piece is of good practical interest, though very simple and direct in all the effects it gets. (Fox \$1.00)

HORACE F. WATLING: MINUET ANTIQUE, one of the publications of the National Institute for the Blind, of Great Britain. The Composer was born in Norwich in 1880 and is assistant professor of organ, pianoforte, and aural culture in the Royal Normal College. The National Institute issues these works in the encouragement of British Music, and thanks to the alertness of one of our American publishers they are easily obtainable in America. The present number is well characterized by its title. It is a playful, formal, graceful Minuet that reminds one of the olden days

when ladies powdered their hair more and their faces less — well, perhaps no less. It is easy to play and makes interesting music. (Fischer, sole American agent)

SECULAR CHORAL WORKS

MARSHALL BARTHOLOMEW: "THREE CHANTEYS": "EIGHT BELLS", "AWAY TO RIO," "OLD MAN NOAH," arranged for four-part chorus of men's voices. The "OLD MAN NOAH" is perhaps the best of the three; it made a tremendous hit with the Morning Choral's audience in Brooklyn this season, and has the grace of being very easy to sing; most of the time it is merely in two parts; with basses in unison and tenors in unison. Its text is humorous and trips along merrily from start to finish. "EIGHT BELLS" carries its melody in the first bass and is a delightful melody number, also easy to sing, with a happy "la-la" part keeping time in the tenors against the bass melody and accent. "AWAY TO RIO" keeps pace fairly well with the other two numbers. Altogether the collection of three is to be recommended to all male choruses, and for choir concerts when there is a possibility of doing four-part work with the men's voices. (Schirmer 25c for the three)

G. A. GRANT-SCHAEFER: "THE OLD FAMILY CLOCK," a humorous number for mixed chorus, very easy to sing, sprightly, interesting music, with a steady tick-tock running throughout — of which the conductor could make much by tone color work from his voices. It is simple and direct, with no profound thought or workmanship behind it; just a little fun in choral music. (Schmidt 12c)

LEWIS M. ISAACS: "THE OWL," part song for chorus of men's voices, setting the old story of the wise old owl who heard more because he spoke less. A simple setting that tells its story effectively and makes merry music for a men's chorus program. (Schirmer 12c)

PHILIP JAMES: "TO AN ANTIQUE STILETTO," a part song for chorus of men's voices, with plenty of typical James touches to make it interesting for everybody without too many to spoil it for some. It deals with the neat work of the stiletto, and tells some of the sweet deeds of mercy it performs — excepting that this one does not do any of it because it was manufactured in Worcester for the antique trade. The music is fine

and we recommend the number for all male choruses or quartets; it not difficult. Audiences will enjoy it. (Gray 12c)

EDWARD MARZO: "PRETTY MAID CALLED SPRING," part song for three women's voices, the composer says, though there is no reason why it could not also be done just as effectively by a chorus of women's voices. It is very easy, has an accompaniment that will help it along considerably. The middle section is even more interesting musically than the main theme. (Schirmer 25c)

W. G. OWST: "ROSE OF THE GARDEN," for mixed voices, either quartet or chorus. The accompaniment is a prominent feature and adds life and movement to rather tame voice parts, so that the whole effect ought to be good. It is easy to do, and perhaps if the conductor works hard enough he could invent an interpretation for it that would make it very beautiful. (Schirmer 15c)

RIMSKY-KORSAKOW: "A SONG OF INDIA," transcribed by Gustave Ferrari for three-part women's chorus or trio, with French and English texts, easy enough to sing, and aside from the fact that many arrangers could have done a better job of it, the piece is satisfactory enough, and because of its popularity will make a hit on any program on which it is used. I have heard this number rendered in other versions by the famous Rialto Orchestra as Riesenfeld Classical Jazz, by the fine Piano Trio, and by voices and orchestra, and I see in it wonderful possibilities for effects. There is nothing of the usual monotony of three-part women's voice work about this number. (Schirmer 12c)

BOOKS

ENGLISH ORGAN CASES

ANDREW FREEMAN

A BOOK of 132 pages, 5½" x 9", with about 50 halftone plates 3¼" x 4½", grouped in the back of the book. The purpose of the book is not to furnish those interested with a de luxe bit of book-making with handsome illustrations and fine detail; rather does it appear to be a practical little hand-book intended for record and suggestion. Its illustrated cases include all varieties and all locations, so that anyone contemplating locating an organ in an unusual position (unusual for America) will be able to refer

to the list of illustrations and find suggestions as to ease design.

The text is divided into the following chapters:

- The Organ Case in English Churches
- Evolution of the Organ Case
- Existing Cases of the Pre-Restoration Period 1660-1790
- Debasement and Revival
- Modern Examples and Tendencies

It is a desirable book to add to the organist's library and it has the distinction of having been written by a minister who carries the B.A. and Mus. Bac. (Cantab.) degrees and the F.R.C.O. certificate, so we may forgive his ministerial mistakes.

How many books have you in your library on the subject of the Organ Case? Here is a desirable addition which may be obtained from Geo. Aug. Mate & Son, 150 Fleet St., London, E. C. 4, for the sum of two dollars in American currency, though it should, of course, be remitted in the form of a British money-order purchased in any U. S. post office.

HARMONY — EAR, EYE, KEYBOARD ARTHUR E. HEACOX

THE kind of a book that ought to be studied conscientiously by every student of music, particularly by organists and pianists, before ever they are admitted to any of the middle grades in music classes. Harmony as we speak it on the keyboard or think it with our ears or hear it with our eyes is infinitely more essential to the creation of genuine musicianship than all the advanced paper counterpoint ever conceived, and the lack of such fundamental training has retarded musicians more than any other agency.

A neat little book, 178 pages, $5\frac{1}{2}$ " x 8", nicely printed, with delightfully clear and clean illustrations. "The aim of this little book is to provide, in lesson form, attractive material for the first year of harmony study in high school or college. . . . Provision is made in each lesson for a three-fold approach to the subject; that is, approach through the ear, through the eye, and through the hand."

"The study of harmony is much like the study of language." The practise of harmony, I believe, should be, for the music student, the same as the practise of language. He should no more repeat and practise over

and over again the music thought of some other individual as it has been written and printed for him, than he should repeat over and over the thought of another individual expressed in language. How would it be for the teacher to suggest to his class, some day, Today we will not speak to each other by the English language, but by the language of music. If you have a question you wish to ask me, ask it on the keyboard of the piano; if you wish to smile at me, smile through the piano; if you would laugh, or chide, or be poetic, or dogmatic, or rheumatic, or romantic, use the tones of the pianoforte as you do the tones of the spoken word, and express your thoughts accordingly; let us today have a social afternoon together, conversing one with another only on the keyboard.

How many of the class, do you think, could express even one emotion on the keyboard intelligibly enough to be grasped by the other members? But why not? Music speaks as surely as do words. Mr. Heacox does not go so far, but he does take a long step in the right direction by showing the student and the teacher just how to go about the fundamental task of making musicians in human hearts and consciences first, training their fingers and their pens second.

The book is divided into Lessons, beginning with the very fundamentals. Each lesson has an Assignment — home work, as it were. The student is told just what exercises to do with his ear, with his keyboard, and with his eye. Everything is to be practical, and the tendency is constantly in the right direction of form, counterpoint, sane harmony, and rhythm.

The lessons can be followed by the student at home without a teacher, and will be wholesome for those who have almost ceased to be students. Every teacher who is not yet following some definite method of real music culture should secure this book and study its suggestions carefully. Instead of turning out students who can play Mozart beautifully we will then be turning out students who can improvise as formally and as beautifully as Mozart in his day was writing. From that point onward the progress will be easy. The book is heartily endorsed.

Mr. Heacox is professor of theory in Oberlin College and Conservatory and the Author of several kindred books. (Ditson)

DRAMATIC PEDAL STUDIES

H. C. MACDOUGAL

A BOOKLET of 21 pages of music with Pedals taking most of the work, with or without the accompanying manuals. The titles, "Scena Tragica," "A la Gigue," "Handelian Style," "Velocity," etc., may give some idea of the varied moods. I'm sorry the composer did not expand the Gigue one into a real bit of organ music for concert use, for he has here a theme worth such treatment. "In the present studies the parts given to the feet are either well-defined melodies or are melodically interesting. They will therefore stimulate the player's interest

in pedal playing and, though the assignment to the feet of those climatic and dramatic passages usually (and quite naturally) given to the hands, give him a grip of the pedals not otherwise obtainable." In thus saying, in his preface, the Author escapes a few questions which miserable reviewers are sometimes inclined to ask, for the Studies are not really difficult as notes go, and will hardly develop much velocity or technique in pedal work. But the Author's idea that they are of use rather for the development of phrasing and idea in pedal playing is sound, and the collection should be added to every teacher's library. (Schirmer 75c net)

Recital Programs

FRANK STEWART ADAMS

PEEKSKILL, N. Y.—PRESBYTERIAN

Inaugural Recital

Dubois — Tocatta G
 Saint-Saens — Swan
 Stoughton — Chinese Garden
 Mendelssohn — Spinning Song
 Kinder — In Moonlight
 Handel — Largo
 Improvisation
 Bossi — Scherzo Gm
 Tchaikowsky — Nutcracker Suite
 Cadman — At Dawning
 Dvorak — Humoresque
 Boellmann — Priere. Tocatta. (Suite)

WARREN D. ALLEN

STANFORD UNIVERSITY

Austin — Pilgrim's Progress
 Franck — Cantabile
 Vierne — Minuet (Son. 4)
 Nearing — Mirage
 Barie — Tocatta Bm

J. WARREN ANDREWS

VERNON HEIGHTS, N. Y.—CONGREGATIONAL

Inaugural Recital

Bach — Tocatta and Fugue Dm
 Gounod — Serenade F
 Guilmant — Marche Funebre Chant
 Nevin — Song of Sorrow
 Handel — Largo
 Guilmant — Pastorale (Son. 1)
 Dubois — March of the Magi
 Bach — Nun freut euch
 Yon — Primitive Organ
 Andrews — Christmas Meditation
 Kinder — Jubilate Amen

ALLAN BACON

COLLEGE OF THE PACIFIC

Selections on Tour

Thompson — Theme Arabesques Fughetta
 Vierne — Scherzo (Son. 2)

Nevin — L'Arelequin

Dubois — Marche Jeanne d'Arc

Rogers — Scherzo (Son. Em)

Read — Quietude

Kinder — In Springtime

Stoughton — Chinese Garden

Sowerby — Rejoice Ye Pure In Heart

Howells — Rhapsody E-f

Wagner — Liebstd

SAMUEL A. BALDWIN

COLLEGE OF THE CITY OF NEW YORK

Selections

Frysinger — Deo Gratias
 Yon — Concerto Gregoriano
 Quef — Idylle Op. 44, No. 2
 Andrews — In Wintertime
 Barie — Tocatta Op. 7, No. 3
 Lemare — Love's Dream
 Andrews — Sunset Shadows
 Smith — Indian Summer Idyl
 Yon — La Concertina
 Bonnet — Elves. Chaconne.
 Hailing — Call of Spring
 Diggle — Concert Caprice

LUCIEN E. BECKER

PORTLAND, OREGON

Lecture-Recital Selections

Quef — Idylle Op. 44
 Hollins — Evening Rest
 Sellars — In Arcadia
 Macfarlane — Evening Bells Cradle Song
 Buck — Sonata E-f
 Yon — Christmas in Sicily
 Kreiser — Concert Caprice
 Wheelton — Minster Bells
 Saint-Saens — Nightingale and Rose
 PALMER CHRISTIAN
 SAVANNAH—FIRST BAPTIST
 Hollins — Concert Overture C
 Hollins — Intermezzo
 Ward — Scherzo-Caprice

Debussy — Prelude Blessed Damsel
 Bach — Toccata C
 Wolstenholme — Allegretto E-f
 Grieg — Nocturne
 Sibelius — Finlandia
 Wagner — Liebestod
 Swinnen — Chinoiserie
 Saint-Saens — Swan
 Sinding — Rhapsody

JOHN CONNELL

TOWN HALL—JOHANNESBURG, S. A.

Selections

Couperin — Soeur Monique
 Improvisation
 Wolstenholme — Question. Answer.
 Connell — Italian Intermezzo
 Elgar — Imperial March
 Ireland — Villanella
 Guilman — Lamentation
 MacDowell — A. D. 1620
 Boellmann — Suite Gothique
 Saint-Saens — Swan

HARRY E. COOPER

KANSAS CITY—EASTMINSTER PRESBYTERIAN

Guilman — Sonata Dm
 Mendelsohn — Capriccio Brilliant
 Haydn — Clock Movement
 Yon — Rhapsody Italian
 Yon — Christmas in Sicily
 Widor — Toccata (Son. 5)

CHARLES M. COURBOIN

WANAMAKER—NEW YORK

Selections

Handel — Minuet. Courante.
 Russell — Up the Saguenay
 MacDowell — A. D. 1620
 Liadoff — Music Box
 Wolstenholme — Question. Answer.
 Raff — La Fileuse
 Russell — Song of Basket Weaver
 Lane — Down Stream
 Yon — American Fantasie
 Wolstenholme — Allegretto
 Debussy — Afternoon of Fawn
 Couperin — Soeur Monique
 Rameau — Rigaudon

MISS VIRGINIA C. COX

LOS ANGELES—RAYMOND THEATER

Verdi — Triumph March
 Massenet — Meditation
 Wagner — Album Leaf
 Cadman — Love Song
 Hastings — Caprice Heroic

FRANK MERRILL CRAM

POTSDAM, N. Y.—NORMAL AUDITORIUM

Selections

Dunn — Dawn's Enchantment
 Jenkins — Dawn. Night.
 D'Ambrosio — Canzonetta
 Macfarlane — Scherzo
 Yon — Christmas in Sicily
 Vail — Holy Night
 Dickinson — Shepherds at Manger

Dethier — Christmas
 MacDowell — To a Wild Rose

CHARLES RAYMOND CRONHAM

DARTMOUTH COLLEGE

Boellmann — Suite Gothique
 Hadley — Entr'acte
 Ferrata — Nocturne
 Wagner — Siegfried's Funeral Music
 Yon — La Concertina
 Yon — Concert Study
 Boex — Marche Champetre
 Tchaikowsky — Romeo and Juliet

GEORGE HENRY DAY

WILMINGTON—ST. JOHNS

Sibelius — Finlandia
 Wheelton — Intermezzo
 Wagner — Waldwehen
 Dubois — March of the Magi. Noel.
 Dubois — In Paradisum. Triumphal March.
 Spinney — Songs in Night
 Guilman — Finale (Son. 1)

MARCEL DUPRE

PRINCETON UNIVERSITY

Bach — Fantasie and Fugue in Gm
 D'Aquin — Noel with Variations
 Plain Song — Rector Potens Verax Deus
 Widor — Variations (Son. 5)
 Bourdon — Carillon
 Dupre — Prelude and Fugue in Gm
 Bach — St. Anne Fugue

CLARENCE DICKINSON

NEW CANAAN, CONN.—CONGREGATIONAL

Sibelius—Finlandia
 Stamitz—Andante
 MacDowell — A. D. 1620
 Mereaux — Toccata
 Dickinson — Revery. Berceuse.
 Bach — Prelude and Fugue Em
 Bach — Anna Magdalena's March
 Weber — Overture Freischuetz
 Yon — Primitive Organ
 Saint-Saens — Nightingale and Rose
 Dethier — Christmas

LYNNWOOD FARNAM

NEW YORK—HOLY COMMUNION

Selections

Jacob — Les Heures Bourguignonnes
 Saint-Saens — Marche Heroique
 D'Antalffy — Drifting Clouds
 Jepson — Pantomine
 Rheinberger — Idylle (Son. 14)
 Vienne — Divertissement
 Dupre — Toccata Ave Maris
 Sowerby — Carillon
 Andrews — Sonata 2
 Stoughton — Enchanted Forest
 Ravel — Petite Pastorale

A. LESLIE JACOBS

SAVANNAH—FIRST BAPTIST

Selections

Faulkes — Concert Overture E-f
 Kinder — In Moonlight
 Yon — Primitive Organ
 Nevin — Tragedy of Tin Soldier

Noble — Elizabethan Idylle
Korsakoff — Song of India
Ward — Humoreske
McCollin — Berceuse
Stoughton — Pool of Pirene. Pygmies.
Demarest — Memories

MISS EDITH LANG

EAST WEYMOUTH, MASS.—CONGREGATIONAL
Wagner — Prelude 3d Act Lohengrin
Nevin — Shepherd's Tale
Jadassohn — Scherzo—Dialogue
Lemare — Andantino
Bach — Fantasie and Fugue Gm
Bambino — Toccata
Rossini — Overture William Tell

ARTHUR MEALE

WESLEYAN HALL—LONDON

Selections

Lemmens—Sonata Pascale
Beethoven—Larghetto (Sym. 2)
Weber—Overture Oberon
Archer—Melody. Minuet.
Friml—Romance. Nuptial Song.
Yon — Primitive Organ
Russell — Song of Basket Weaver
Swinnen — Chinoiserie
Gounod — Marche Militaire
Dethier — Nocturne

F. A. MOURE

UNIVERSITY OF TORONTO

Bach — Prelude and Fugue Am
Guilmant — Sonata 7
Debussy — La Fille aux Cheveux
Tchaikowski — Danse des Mirlitons
Sibelius — Finlandia

CARL F. MUELLER

MILWAUKEE—GRAND AVE. CONGREGATIONAL

Selections

Dunn — Christmas Idyl
Yon — Christmas in Sicily
Godard — Berceuse
Fryssinger — Templer's March
Beethoven — Minuet G
Cole — Song of Gratitude
Yon — Sonata Cromatica
Browne — Contrasts
Federlein — Sunset and Evening Bells
Macfarlane — Scotch Fantasia
Bingham — Roulade
Stoughton — In Fairyland
Kinder — In Moonlight

G. A. NELSON

? ?—WESLEY M. E. CHURCH

Vierne — Allegro (Son. 2)
Handel — Bourree
Bach — Fantasia and Fugue Gm
Jongen — Improvisation Caprice
Rogers — Scherzo (Son. 2)
McKinley — Arabesque
Dethier — The Brook
Stoughton — Chinese Garden
Wagner — Overture Tannhauser

CLARENCE REYNOLDS

DENVER—AUDITORIUM

Selections

Thomas — Gavotte
Nevin — Venetian Love Song. Narcissus.
Charbrier — Habanera
Raff — Cavatina
Kreisler — Caprice Viennois
Saint-Saens — Prelude Deluge
Adams — Bells of St. Mary
Adams — The Holy City
Thomas — Overture Raymond

ALEXANDER RUSSELL

PRINCETON UNIVERSITY

Selections

Handel — Prelude and Fuge Fm
D'Aquin — Noel
Wagner — Parsifal March
Franck — Andantino
Wagner — Prelude Lohengrin
Borowski — First Suite
Russian — Volga Boatmen's Song
Schubert — Ave Maria
Saint-Saens — Elevation
Class — Ariette (Afterglows)
Franck — Piece Heroique

JAMES EMORY SCHEIRER

? ? —ROSE HILL BAPTIST

Elgar — Pomp and Circumstance
Beethoven — Adagio
Mozart — Menuett
Bach — Aria (Suite in D)
Archer — Intermezzo
Drdla — Souvenir
Henselt — Etude
Dvorak — Humoresque
Widor — Symphony Romane

CARL SCHOMAN

? ? —TRINITY LUTHERAN

Guilmant — Marche Funebre et Chant
Korsakof — Song of India. Hymn to Sun.
Macfarlane — Evening Bells Cradle Song
Stoughton — In India
Meale — Magic Harp
Wagner — Lohengrin Act. 3 Int.

JOHN WINTER THOMPSON

GALESBURG ILL.—CENTRAL CHURCH

Bach — Toccata and Fugue Dm
McKinley — Cantilena
Guilmant — Funeral March Chant
Cole — Song of Consolation
Thompson — Song of Rest
Wagner — Pilgrims Chorus

Franck — Chorale Am
Goodwin — Romance A-f
McKinley — Arabesque
Rachmaninoff — Prelude C-sm
Thompson — Adoration
Dvorak — Largo New World

FRANK VAN DUSEN

CHICAGO—KIMBALL HALL

Pupils' Recital

Mendelssohn — Sonata 6

George Ceiga

Fletcher — Festival Toccata

George Green

Sibelius — Finlandia

Miss Dorothy Pratt

Bonnet — Elves, Caprice Heroique .

Miss Helen Searles

Tchaikowsky — March Slav

Mrs. Florence Campbell

HOMER P. WHITFORD

BROOKLYN—INSTITUTE OF ARTS

Sibelius — Finlandia

Sturges — Meditation

Bach — Fugue Am

Nevin — Will o' the Wisp

Elgar — Pomp and Circumstance

HOMER P. WHITFORD

UTICA, N. Y.—TABERNACLE BAPTIST

Pupils' Recital

Mendelssohn — Sonata 2

Raymond Conrad

Nevin — Song of Sorrow

Miss Maud D. Evans

Spross — Caprice

Miss Zillah Holmes

Rheinberger — Pastorale

Miss Grace L. Newell

Maitland — Concert Overture

Mrs. Anna Lapp Roberts

Bach — Toccata and Fugue Dm

Layton Turner

Wheeldon — Orientale

Mrs. Charles H. Williams

Dethier — Scherzo

Francis Frank

Stebbins — Dusk Gathers Deep

Miss Ethyl Hutehins

Bach — Fantasia and Fugue Am

George Wald, Jr.

ALFRED E. WHITEHEAD

MONTREAL—CHRIST CHURCH CATHEDRAL

Selections

Mendelssohn — Son. 5

Franck — Piece Heroique

Bonnet — Lied des Chrysanthemes

Best — Fantasia F

Bach — Toccata and Fugue Dm

Ireland — Holy Boy

Dubois — March of Magi

Grace — Legend

Brahms — Rose Breaks Into Bloom

Saint-Saens — Fantasia E-f

H. L. YERRINGTON

NORWICH, CONN.—FIRST CONGREGATIONAL

Salome — Gothic March Op 48 No. 1

Nevins — Canzone Amoroso

Brahms — Gavotte A

Holloway — Suite Arabesque

Foote — Pastoral Op. 29, No. 3

Dubois — Cantilene Nuptiale. Toccata.

PIETRO A. YON

WILLIAMSPORT, PA. — HIGH SCHOOL

AUDITORIUM

Dedicating New Moller

Bach — Toccata and Fugue Dm

Yon — Christmas in Sicily

Pagella — Toccata D

Boex — Marche Champatre

Remondi — La Goccia Fughetta

Weaver — Squirrel

Yon — Humoresque No. 2. Guess Me.

Yon — Italian Rhapsody. Echo.

Yon — First Concert Study

News Record and Notes

THESE news pages are still in a state of indecision and change. If we can restrict them to verbs and nouns we shall endeavor to continue and expand them; if they degenerate into adjectives we shall eliminate them entirely. There are too many adjectives used in the music world already. Some news items, which frequently can be told in three or four lines, bring more incentive to certain readers than the most inspiring articles ever written. There is value in the nouns and verbs of news items, but rarely in the adjectives. We shall be honest with our readers first, and our subjects and ourselves as well. But the reader must train himself to discriminate, to demand facts in news items, to insist on brevity and convenience in statement and arrangement. We believe these columns more than any other in all music journalism have been successful in that direction. It is because we want them to continue that we take space with a reiteration of the policy upon which this magazine was founded,

because we want the reader's cooperation and endorsement.—Ed.

PERSONAL NOTES

GUSTAV F. DOHRING, Eastern Representative of Hillgreen-Lane, must have been talking with the bankers lately; he followed their practises and took a train-load of friends and prospective purchasers from New York to Easton to inspect the instrument he recently installed there.

MARCEL DUPRE who gave his farewell program in Wanamaker's Auditorium, New York, March 19th, has improvised over fifty sonatas ("symphonies") of the usual number of movements, during his tour of America this season. Themes have been submitted by eminent musicians everywhere and the resultant improvisations have done more than anything else to establish the fame of Mr. Dupre. He will return next season for another tour.

JOHN S. GRIDLEY and his quartet choir par-

ticipated in a performance of Rossini's "Stabat Mater" on Good Friday in Norfolk.

CYRIL JENKINS has been appointed musical advisor to the London County Council, London, England.

EDWIN LEMARE, father of the British-American organist of Portland, Maine, has resigned as organist of Holy Trinity, Ventnor, England, at the age of 82; Mr. Lemare was appointed to Holy Trinity in 1862.

F. J. LIVESEY, of Priory Church, St. Bees on Shrove, England, celebrated his thirty-sixth anniversary as organist and received a testimonial and a check for \$500. — which is doing well for a British church.

MAX MANNE, the life of the Rivoli Orchestra, New York, and perhaps the world's greatest comedy drummer, has been granted leave of absence because of the illness of his wife. A host of friends and admirers have missed him in the Rivoli, and their sympathy goes out to him and Mrs. Manne.

ARTHUR MARTEL, who helped Boston retain its former fame for the past few years, has gone to the post in Buffalo made vacant by the retirement of Mr. C. Sharpe Minor.

MISS JESSIE G. MCNEIL who has been spending recent seasons in New York City in teaching, coaching, and accompanying, has abandoned regular church work for lack of time, but serves as substitute for organists unfortunate enough to get sick or fortunate enough to get a vacation. She substituted during the illness of Mr. Theodore Strong in Grace Methodist, for Miss Alice Braynard in Thorgs Neck Presbyterian, and for Mr. Melville Charlton in the Temple of the Covenant; she is assistant organist of the Campbell Funeral Church, and was accompanist for the Peoples Choral Union's performance of "The Messiah" under the baton of Mr. Wm. Reddick.

CLAUDE MILLARD, famous poster artist of the Rialto-Rivoli whose products delight the eyes they catch, won a \$500. prize from The House Beautiful for a cover design.

C. SHARPE MINOR who has gained fame for his neat name and his neater organ "novelties" has been released from his stated Buffalo engagement; at present he is guest organist in the Rialto, New York.

CARL F. MUELLER allowed his Committee to learn of some offers he had received from other churches, with the result that his calendar for Jan. 21st carried this note: "In view of the fact . . . the trustees have made an arrangement with him for three years, increasing his compensation to \$— for 1923, \$— for 1924, and \$— for 1925." Atta boy! (Do you follow Mr. Mueller's recital programs?)

RHYS-HERBERT is dead but his music lives. His "Bethany" cantata has been reissued by its publishers, J. Fischer & Bro., in more attractive form; it has had "many hundred performances since its day of publication in this Country and in England." There also exists an edition for women's voices, S.S.A., and a solfa edition.

OSCAR E. SCHMINKE, New York organist and composer, leaves Leipzig on the first of April for Paris and London; he has spent the winter in Leipzig and promises some interesting things upon his return.

FRED A. SEELEY, manager of beautiful Grove Park Inn, Asheville, N. C., entertained the officers,

their wives, and other personnel of the Veterans Hospital at Oteen, at the Inn during the holidays and displayed his organ and organist in recital; regular recitals are a feature of Grove Park Inn and care is taken to give them as favorable a setting as is possible in such surroundings.

HERBERT SISSON has been appointed to the Rialto, New York.

THEODORE STRONG has been more or less enjoying three weeks illness. At least there were three Sundays when he did not have to go to church twice.

CLARENCE ALBERT TUFTS of Los Angeles has published a "Scientific Organ-Playing System" which he sells in conjunction with correspondence instruction in organ playing when such is desired in addition to the book. A copy of the work has not been sent to the Editorial Office so that no review can be given at present.

MORTIMER WILSON who won the \$500. overture prize offered some seasons ago by Mr. Riesenfeld of the Rialto, New York, has written an overture based on themes from songs in vogue during the days of the "forty-niners" which is being used in the Criterion presentation of "The Covered Wagon." J. Fischer & Bro. will publish the work, and perhaps also an organ transcription of it; this firm is also printing Wilson's Scenic Fantasia My Country, which was featured in the Capitol Theater early this season.

H. L. YERRINGTON of Norwich, Conn., celebrates fifty years as an organist this May; we shall have fuller report to make in a later issue.

PIETRO A. YON has made the first organ solo phonograph record under the new process invented by the Marsh Laboratories, Inc., Chicago, who used the Kimball Hall Organ; Mr. Yon recorded his own GESU BAMBINO.

AMONG RECITALISTS

WARREN D. ALLEN: Recitals every Sunday, Tuesday, and Thursday, Stanford University.

MARCEL DUPRE: March 19th., Farewell Recital, New York, Wanamaker Auditorium.

CLARENCE EDDY: April 1st and 2nd, New Orleans; April 3rd, Beaumont, Tex., First Methodist; April 4th & 5th, Orange, Tex., Luther Memorial; April 8th, Alexandria, La., First Presbyterian; April 12th, Lawrence, Kan., Plymouth Congregational; April 22nd, Moline, Ill., Church of the Sacred Heart.

HENRY F. EICHLIN: Lenten Recitals, Feb. 26th, March 4th, and March 11th, Easton, Pa., St. Johns Lutheran.

LYNNWOOD FARNAM: New York, Church of the Holy Communion, weekly recitals on Mondays in March.

GOTTFRIED H. FEDERLEIN: March 11th, Montclair, St. Luke's Church.

MRS. KATE ELIZABETH FOX: March 1st, Morristown, N. J., Wellesley College.

DEWITT C. GARRETSON: Feb. 15th, Dunkirk, N. Y., St. John's Evangelical; March 4th, Buffalo, Elmwood Music Hall.

RAY HASTINGS: March 2nd, Bakersfield, Cal., First Congregational.

HERBERT A. D. HURD: Feb. 18th, Houlton, Me., Church of the Good Shepherd; also Feb. 20th, Feb. 27th, March 6th, March 13th, March 20th, and March 27th.

ARTHUR B. JENNINGS, Jr.: Lenten Recitals, Feb. 20th, Feb. 27th, March 6th, March 13th, and March 20th, Sewickley, Pa., St. Stephens.

ERNEST L. MEHAFFEY: March 11th, Houghton, Mich., Trinity. This is Mr. MehaFFEY's 143rd Recital.

CARL F. MUELLER: Jan. 14th, Milwaukee, Grand Ave. Congregational; also Feb. 11th, March 11th, Jan. 28th; Scottish Rite Cathedral, 8th Recital, Feb. 25th.

F. A. MOURE: March 13th, Toronto, University of Toronto, 8th Recital.

WILLIAM POLLAK: Feb. 21st, New York, Trinity.

WALTER A. WESTPHAL: March 8th, Hagerstown, Md., Methodist Episcopal.

HOMER P. WHITFORD: March 7th, Sherrill, N. Y., Plymouth Church.

American Guild of Organists

UNITED STATES AND CANADA

News and Notes

HEADQUARTERS gave a public service in Grace Church, Brooklyn, with the combined choirs of Grace Church, Mr. Frank Wright, organist; Saint Marks; and Grace Church, Jamaica. Mr. Warren R. Hedden, Mr. Allan Arthur Loew, and Mr. John Whitehead Turner played the organ numbers, and Mr. Wright conducted the choirs and an orchestra of thirty men, in the following program:

Processional Hymn

Org.-Orch.: Elgar's Sursum Corda

"Magnificat" in C, Williams

"Cherubic Hymn," Gretchaninoff

"When the Lord Turned," Fanning

Orch.-Org.: Cowen's Reverie

"Lord I have Loved," West

Orch.-Org.: Dubois' Fantasia Triomphale

Recessional Hymn

SAN DIEGO gave a public service in St. Paul's Church, March 7th, with the prelude played by Miss Lillie M. High, organist of the church, the offertory and postlude by Miss Agnes Childs of South Methodist. The service, which was preceded by a dinner at The Brown Bear, was as follows:

Sonata 6, Mendelssohn

Processional Hymn

Psalms (Gregorian Chant)

First Lesson

"Bonum Est" (Gregorian)

Second Lesson

"Deus Misereatur" (Gregorian)

Apostles Creed. Responses. Collects.

Hymn. Sermon.

"Blessed Jesu," Dvorak

Vision, Rheinberger

Prayer. Recessional.

Allegro, Mendelssohn

SOUTHERN OHIO gave the third and last of the seasons recitals in East High School, March 4th, when Marcel Dupre played. There is nothing to say except that he is colossal both technically and musically. Those of us who had the pleasure of spending the evening with him afterwards were "bowled over" by his stupendous memory and at-homeness on a perfectly strange organ. For his improvisation of a complete symphony he chose themes submitted to him by Albino Gorno, Dean of the faculty of the College of Music, Edgar Stillman Kelley, one of our most famous composers, Joseph E. Clokey, and

Augustus O. Palm, of our rising generation of composers, Frank Van der Stucken, conductor of the Cincinnati May Music Festivals and a composer of world wide fame, and Sidney C. Durst, Dean of the Chapter and Professor of Theory and Composition at The College of Music, on whose Fugue theme a perfectly stupendous stretta was improvised.

WISCONSIN presented the Grand Avenue Congregational Church choir and organist in a public service March 4th in the following program under the direction of Mr. Carl F. Mueller, organist of the church.

Processional. Invocation. Amen.

Introduction and Allegro (Son. 1), Guilmant

Antiphonal Service.

Scripture Reading.

"Bless the Lord," Ippolitof-Ivanof

Prayer. Response. Hymn.

Festival Prelude, Faulkes

In Summer, Stebbins

"Fear Not," Spicker

Address. Prayer. Response.

Tristan Prelude, Wagner

Ride of Valkyries, Wagner

Recessional

The prelude was played by Mr. F. Charles Forester of Plymouth Congregational; the offertory numbers by Mrs. D. B. Wright of the Church of the Redeemer; and the postlude by Mr. Elwyn Owen.

TEXAS April meeting is to be held on the 19th in City Temple, Dallas, when the election of officers will take place. The May meeting will be held on the 17th in City Temple, with Mrs. Brice L. Twitty leading. There will be a Basket Lunch party at this time.

LONG BEACH S.T.O.

THE first annual meeting of the Society was held in Schuyler Hotel, March 1st, when the annual reports of the various officers were received with approval.

The election of officers resulted as follows:

President: Ralph W. Emerson

Vice pres.: Mildred Smith

Recording Sec'y: A. O. T. Astenius

Treasurer: Frank Anderson

Board of Directors:

Arthur H. Cannon

Mary R. Ingram

Howard A. Dunlap

Meetings of the Society are held the first and third Thursdays of each month.

HIGHLAND, N. Y. MUSIC STUDY CLUB

THE following is the list of subjects announced in the complete program book of the Club, with members assigned to lead the discussions:

Miscellaneous, Mrs. Nathan D. Williams

American, Mrs. Irving Rathgeb

Womans Work in Music, Mrs. Julius Warren

Blakely

Schumann, Rev. George H. Schofield

MacDowell, Mrs. Kelsey Staples

Negro Folk-lore, Mrs. George W. Pratt

Songs of the Season, Miss Alice Ford

Wagner, Mrs. Margaret Dietz

Spross Day, Mrs. Philip Schantz

Homer N. Bartlett, Mrs. William H. Maynard

Opera, Mrs. George H. Brown

Gipsy, Miss Elvira Watkins

Music in the Bible, Mrs. Arthur J. Schamehorn

Juvenile, Mrs. Ernest Hotchkins

Violin, Mrs. Harold W. Ford

Indian, Mrs. George Hildebrand
Musical Legends, Ernest L. Haight

Several of the subjects are suggestive to organists as themes for recitals and services. The Club was organized in 1905 and holds its meetings on alternate Tuesdays of each month from Oct. 10th to May 15th.

ROYAL COLLEGE OF ORGANISTS

THE complete list of test pieces for the Associate Examination this season is:

Bach's Fugue in C minor, with Howells' Psalm Prelude No. 1

Best's Fantasia in E-flat, with Mendelssohn's Allegretto

T. A. Walmisley's Prelude and Fugue in E minor, with Franck's Cantabile

Bach's Sonata in C, with Frank Bridge's Allegro Marziale

Lloyd's Sonata in D minor, with Saint-Saens' Allegro di molto.

The fellowship test pieces are:

Bach's Fantasia and Fugue in G minor

Franck's Pastorale

Beethoven's Theme with Variations

THE VIERNE FUND

MESSRS. Edward Shippen Barnes and Lynnwood Farnam desire to acknowledge most gratefully the following contributions for the relief of Monsieur Louis Vierne, received since our last accounting:

Miss Mabel Knowles Gage	\$100.00
Choirboys of St. John's Church, Stamford, Conn.	10.00
G. A. Audsley	5.00
Miss Pauline Voorhees	10.00
Edwin Arthur Kraft	5.00
Ernest M. Skinner	10.00
Wm. E. Zeuch	25.00
Arthur Hudson Marks	50.00

The fourth remittance went to M. Vierne March 16th, bringing the total forwarded to date to \$400.

Most grateful letters of thanks have come from Monsieur Vierne. The following is a translation of his most recent letter:

"Cher Monsieur et ami:

Thank you with all my heart for your new remittance. This generous renewed help comes to my aid at a most opportune time and allows me to face the obligations inherent to the reconstruction of my general situation, which obligations were a source of very keen anxiety to me. Thanks to you and my unknown friends I can contemplate the present situation with a little more calm, and in my case that is an important thing, for I need all the strength remaining to me to do my work well. Again a thousand thanks."

GENERAL NOTES

ADDING AN ECHO ORGAN to a tracker-action instrument is one way of improving matters: Mr. Gustav F. Dhring has contracted to perform that operation. The Echo will be electric action, but it must be hitched to the old tracker console.

THE BACH CHOIR Festivals will be held in Lehigh University, Bethlehem, Pa., May 25th and 26th, under the direction of Dr. J. Fred Wolle, with his choir of 250 singers. The works chosen are the "Passion According to St. John" and the "B Minor Mass."

POTSDAM NORMAL Orchestra gave a concert March 8th; the orchestra numbers twenty players, with Mr. Frank Merrill Cram as organist.

NEW YORK is holding another Music Week from April 29th to May 5th.

CANADIAN CHURCHES have been holding no services in the auditoriums during the past or passing winter when the coal shortage was at its worst. Wonder if a strike does not rob every man, woman, and child in all America of part of his inherited and guaranteed right to life, labor, and the pursuit of happiness?

LOW-WIND DIAPASONS are to be given a practical test in a modern organ side by side with high-pressure ones. Mr. Emerson Richards of Atlantic City, designer and architect of the organ being built for the High School, has definitely decided to try out Mr. George Ashdown Audsley's Diapason building. They will be voiced as closely as possible on the Schulz model. Experiments already made have convinced Mr. Richards that the low-pressure, wide-mouthed, low-cut, copiously-winded Diapason gives a much louder tone but does not develop so much ground tone, nor does he believe it will carry so well. In the voicing room the low-pressure Diapason is at least twice as loud; it is much more brilliant without being exactly stringy, and, "to our rather unaccustomed ears seems just a trifle harsh." If you get farther away from the voicing room the high-pressure Diapason dominates and its ground tone seems to carry farther; the low-pressure one does not then seem so loud in contrast. Mr. Richard's specifications call for 85 ranks, of which 22 are Diapason quality. Mr. Arthur Scott Brook will be in charge of erecting the instrument, which is now being built in the old Midmer factory in Brooklyn.

THE HOWARD ORGAN BENCH is now being manufactured in a new model, with standard price within easy reach of all.

WASHINGTON STATE M.T.A. offers its second annual prizes for pianists, violinists, and singers, with gold medal and \$25. constituting the first prize. Five points each are the criterion and 20 points are allotted to each of these five points, making 100 for perfection. Pianists are judged by: Rhythm, Dynamics and Phrasing, Pedalling, Accuracy, and Interpretation. Violinists substitute Tone Quality for the first, Intonation for the third, and Precision for the fourth criterion. Singers are judged by Tone Quality, Dynamics and Phrasing, Intonation, Enunciation, and Interpretation. Preliminary contests are to be held in May, and finals June 26th in Bellingham, Wash.

SPRINGFIELD, MASS., put one over on the organ profession. A trolley loop has been proposed for a location dangerously near the famous municipal building housing the concert auditorium and organ, and certain intelligent citizens objected. It was then apparently decided to try it out by having a heavy truck load of iron girders ride back and forth on the proposed cite while Mischa Elman's concert was being played. Again some intelligent citizens interfered, and so they substituted an organist's performance and hauled their truck while he was playing. They decided it would not work. (And we all thought Springfield was such a fine City!)

A CHOIRBOY of the famous O'Daniel Choir in Germantown, Philadelphia, is saving all his cash in order to take a trip to Halifax to visit St. George's Choir. The romantic affinity between the two choirs has already been noted in these pages.

BRITISH ORGANISTS play

MacDowell's A.D. 1620

MacDowell's To a Wild Rose

Stoughton's Sea Sketches, and

Barton's On the Lake of Galilee

on a group of 33 recital programs printed in Musical Opinion. Well, five numbers (one was played on two programs) from America make a better showing than none. Again American organists can peg down a star in their favor: they know English organ literature, while British organists do not know American literature.

WESTMINSTER CATHEDRAL, London, again advertises a series of recitals by Reginald Goss-Custard, Edgar T. Cook, Alan Gray, and E. C. Bairstow — Musical Opinion getting the benefit of a half-page ad. (Wish American churches would do that).

J. FISCHER & BRO. have issued the first number of "Fischer Edition News," a 5 x 8 booklet of 16 pages dealing with their current publications. The first half of the booklet presents comments in general on Fischer publications and the second half presents thematics and lists of publications with program notes. It is an interesting publication, nicely printed, and worthy to represent the Fischer publications.

THE BRITISH Society for collecting performance fees from purchasers of their publications was the subject of litigation in the courts. It was testified that about \$1200. was paid during the year to three persons each, Mrs. Coleridge-Taylor, Herman Lohr, and Haydn Wood, and that 407 composers received about \$120. each, while the 23 publishers took an average of about \$2,000. each. It was stated that the Society employed secret agents to discover people who played their publications without paying the fee; legal expenses of the Society in 1915 were about \$400. while in 1922 they were about \$7,500. Mr. Edward German said he received \$500. in 1917-18, and about \$1,200. last year. It was said that the Society demanded as their share \$50. from an association of musicians who had given a concert for the popularization of good music when the total receipts were only \$100. An ultimate settlement was arranged out of court. The case sprang out of an article printed in the catalogue of an independent publisher.

MAGAZINE NOTES

80-PAGE issues call for much added labor, added expense, added cooperation. We are doing our best, are you? How many new subscribers have you added? Have you any pupils left who have not yet been added to the list of readers? Is your local Library on the list? Have you scanned the advertisements and gotten any messages in them intended for your good? Just how much cooperation are you doing?

THE REGISTRATION BUREAU has new listings: (1) A man of 23 years experience with mixed choirs and boychoirs, who prefers an Episcopal Church in the East, preferably New York State. (2) A man of four years experience with mixed choirs, some boychoir experience, etc., who prefers a New York City position, but will go anywhere for a modern 3-manual organ. (3) A man of three years experience with mixed choirs who wants an opening either in the West or in the Metropolitan district of the East. Readers will confer a favor on all concerned if they notify the Bureau promptly of every

vacancy they hear of, giving all particulars possible.

ORGANIST WANTED: A church in Colorado desires a man either for the summer season or for continuous yearly engagement; the salary is five or six hundred a year, but there are teaching opportunities and other advantages in the community. A special attraction is the climate; and the town is conveniently located with respect to some of the great Parks of Colorado. Any man desiring a complete change of climate and scene for a season will have an exceptional opportunity here, and if he should decide to settle permanently in Colorado this Presbyterian Church would afford a fine opening. If interested, please write particulars about yourself and your experience, and address your letter to "Colorado, Box 467, City Hall Station, New York, N. Y."

GEORGE ALBERT BOUCHARD, whose "novelty" we present in this issue, is a Mus. Bac. of the University of Pennsylvania, a composer of orchestral and choral works some of which have been produced at the National Music Festival of Buffalo, organist and choirmaster of St. Vincent's, Buffalo, and organist of the Strand. His "novelty" has the advantage of both entertainment and cultural values. If more such ideas could be worked into program form for theater presentation the "organ novelty" would take on new life.

J. B. JAMISON is representative of the Estey company in Indiana — which is about all we know of him, excepting that he gets down to brass tacks in discussing the Unit and gives us something to think about. Those of us that cannot think, can get angry, as our Washington correspondent has done. There is nothing for anybody to get angry over if he is an honest man trying to sell organs that give dollar-for-dollar values. Mr. Jamison writes in a masterful way of the Unit and brings forward many good points worth pondering, for all of which we are grateful to him. Let us go on now and dig up all the truths about both types of organs.

JAMES E. SCHEIRER is a Pennsylvanian by birth and you can't beat that for excellence; I know, for I tried it out once. He was quite content with Pennsylvania churches till the Second Baptist of Atlanta had the bad manners to tempt him. But we have to handle his name with care; his father is not only a minister but he is also choirmaster in his church — and between the two jobs the poor congregation doesn't have half a chance. But Mr. Scheirer doesn't drift with the mob that is satisfied with our very imperfect crescendo control; he wants something better. Listen to Mr. C. Sharpe Minor on the Wurlitzer and you'll see that there is something better in crescendos.

MISS ELIZABETH VAN FLEET VOSELLER has name enough to fill a whole line and fame enough to fill the whole State of New Jersey and spill over into New York and Pennsylvania in the bargain. She did it with her little Flemington Childrens Choirs which began little perhaps but are now or is now the chief asset of the city of Flemington. Why not start with the youth and grow up a musical culture of your own? Miss Vosseller can't see any objections. That's why Flemington has its children grouped in a main Choir and has more and better children's choir music than any other city of similar size the world over. But the chief point of her system is that she has been willing to try a new idea. We are sorry to write The End after the installment in his current issue.

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Congregational Church, Westfield, N. J.

In charge of the Music at
Barranger High School, Newark, N. J.

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F.A.G.O., F.R.C.O.

Organist and Master of the Choristers Christ Church Cathedral, St. Louis, Mo.

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Christ Church Cathedral St. Louis, Mo.

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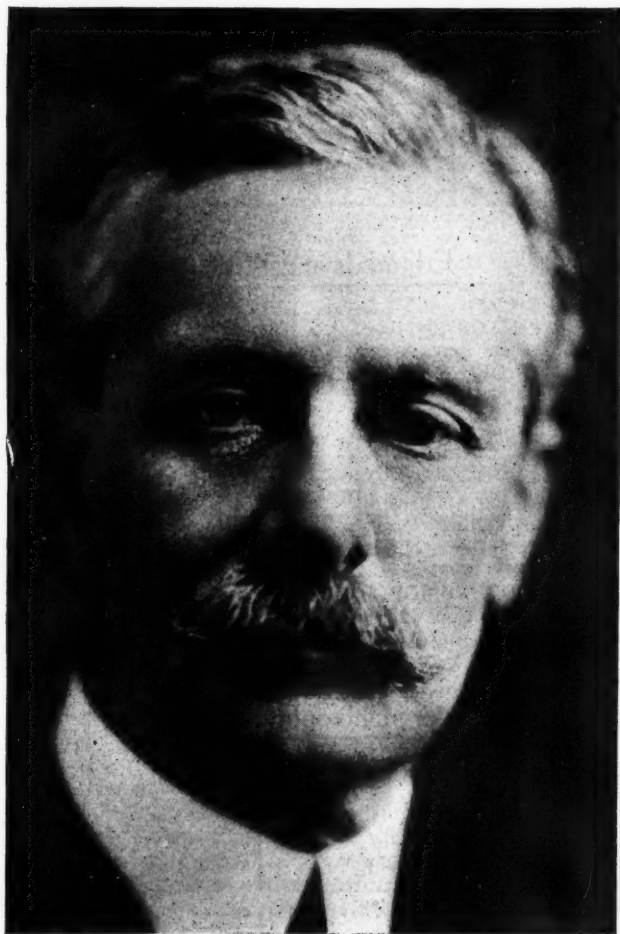
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Studio: 802 Pittsburgh Bldg., St. Paul, Minn.



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